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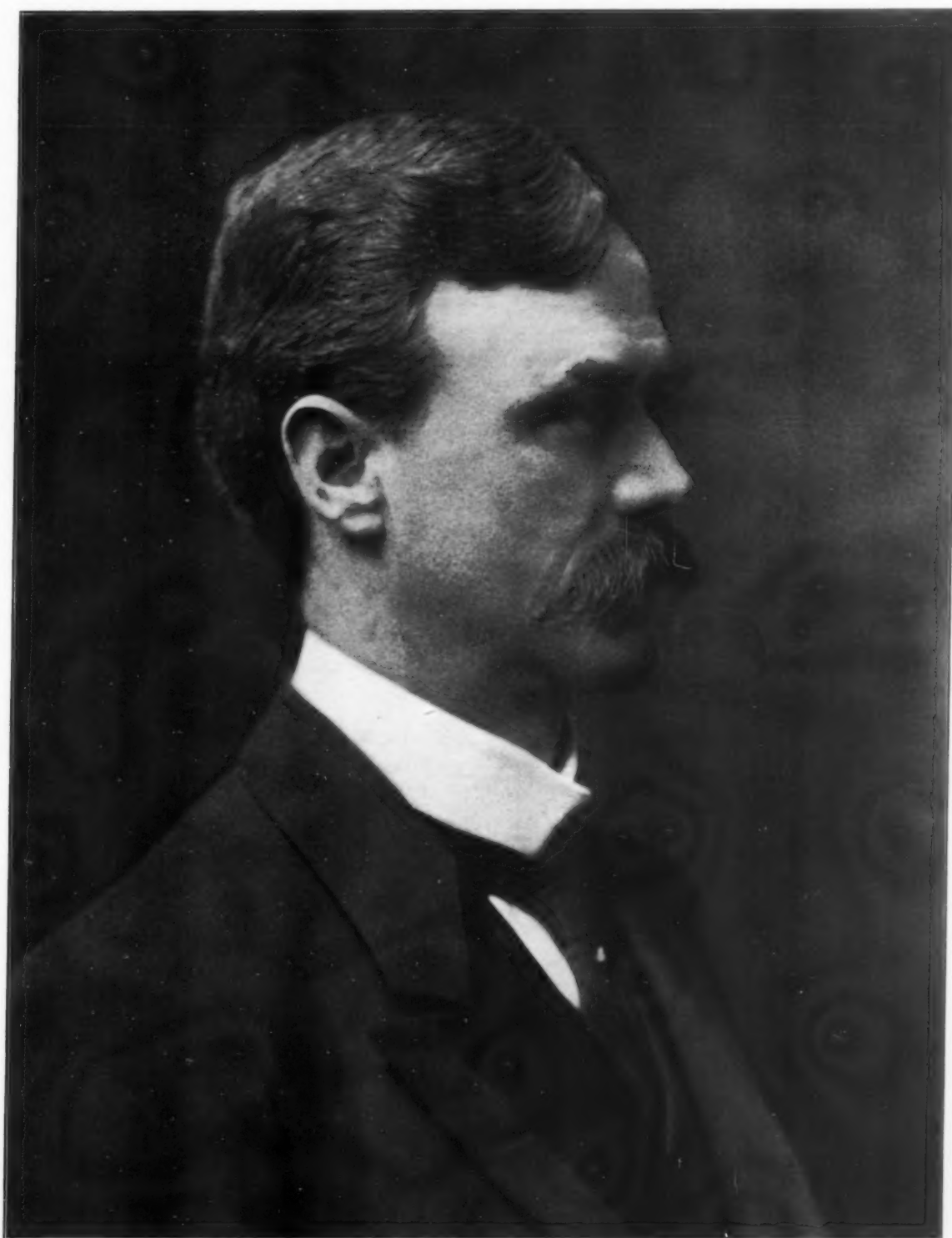
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GERMAN HEAD-
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MUSICAL COURIER,

BERLIN,
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HAUPTSTRASSE 20A.

September 15, 1903.

BERLIN'S second opera house, called Theater des Westens, opened its hospitable doors for the beginning of the season last Saturday night, with a performance of Smetana's "Dalibor." The event was in so far of special interest as it marked the entrance of a new régime, that of Manager Aloyz Prasch. In theatrical circles the successor to Director Hofpauer holds a fair reputation for knowledge, skill and conscientiousness. In matters operatic he is a homo novus, and demonstrated the fact in an unmistakable manner. An operatic stage manager must also be a musician, otherwise he will prove himself incapable of bringing music and stage action into the necessary logical concert. In this respect Prasch's forces blundered repeatedly on the occasion of the opening night. More serious still is the new director's evident lack of judgment of good singing, for in two principal parts of his cast he offered two such palpable beginners to the critical but well disposed audience that only ignorance is a possible explanation, but it was no bliss for the listeners. Such poor members as the heroic tenor Bleiden, who sang the title part in the opening night's performance, and Miss Fritz, who misrepresented the second important female role, would not be tolerated at a provincial self respecting opera house. To these two evils must be added the third one, the work chosen for representation.

It is true Smetana is a great composer, although I could never comprehend why he should have been dubbed the "Bohemian Mozart." Above all, Mozart was equally supreme as a dramatic and as a symphonic composer. Nobody can with any degree of truth affirm this of Smetana. His operatic chef d'œuvre, "The Bartered Bride," contains but a modicum of the dramatic element, and owes its well deserved popularity (popularity meant in the best sense of the word) to its general freshness of invention, its natural gaiety, rhythmic verve and the general flavor of national characteristics in melodic as well as harmonic lines by which the well orchestrated, brilliant score is pervaded. Equally good musicianship is displayed also in "Dalibor," but Smetana's heroic opera is lacking woefully in heroic music, and above all in dramatic verve and intensity of expression. Partly this fault must be ascribed to the book, by Josef Wenzig, who made of the Bohemian hero Dalibor, bent upon avenging the murder of his friend Zdenko, a mere poseur in the first act, an inactive lover in the second and a cad in the third act. Not even a Verdi in his days of storms and stress could have succeeded in making a musical hero out of this wavering figure. Nobody could have been particularly interested either in the character of the principal female part, Milada, who first charges Dalibor with the murder of her brother and then, when the king sentences the hero (?) to imprisonment for life, falls in love with him, which goes so far that in the second act, in doublet and hose, she becomes the old jailer's assistant, in order, Fidelio-like, to effect Dalibor's deliverance. The cast and scenario here really more than suggest Beethoven's only opera (not so the music, however), and all further resemblance ceases when the lovers, instead of making their escape, in true old Italian opera fashion, join in a love duet, which in itself

is very pretty. This, together with a male chorus in the opening of the third act and a violin solo in the first, belongs among the pearls of Smetana's essentially lyrical score. The violin solo is supposed to come from the fourth dimension, being produced by the slain Zdenko's ghost, who thus rouses his friend Dalibor to action. However, in Mr. Prasch's stage management, the spirits are seen at work without astral projection of their spiritual bodies, which un-Bostonian realism takes away the suggestiveness of the séance.

After all these objections to and fault finding with the première and the new management the writer wishes to say also a few pleasant things and above all to praise Hans Pfitzner's conducting. He is a morbid composer, but a healthy kapellmeister, for, despite the fact that the orchestra is still lacking in ensemble and also in purity of intonation (chorus and soloists are unused to each other and to their work), Pfitzner held all under command and on the whole conducted with results which under these untoward circumstances must be considered as far beyond the average.

Among the principals in the cast the palm belongs unquestionably to Herr Stammer, a cast off of the Royal Opera, who acted the part of the prison warden in sympathetic and almost touching style and who sang with a remarkably sonorous and noble bass voice. If he had always had command of his vocal organ he would not have been relegated to the Theater des Westens, but during his last season at the Royal Opera he was more often hoarse than in good voice. Miss Roxy King, who impersonated Milada, displayed vocal charm in the love scene in the second act. There are hopes for the future of this young singer, who is lacking only in experience.

Messrs. Luria, Ott and Jaeger appeared in smaller roles, which gave little or no chance for personal distinction.

The Lechner committee has at last consented to the humiliating and distasteful task of "eating crow." The international music congress has been postponed indefinitely, which means ad calendas græcas, and the musico pedagogic congress which, under the presidency of Prof. Xaver Scharwenka, was to have taken place at the same time, has been postponed until the days of from October 18 to 21, viz., nearly three weeks after the Wagner monument celebration, for which it had been planned as an appendix. With regard to this matter the Lechner committee sends out to the press the following communication: "The international music congress, which was to have been held simultaneously with the Wagner monument dedication in Berlin, has been made the object of particularly severe attacks on the part of the press, as well as Wagner authorities and friends. In order to eliminate these difficulties the presidents of the congress, Count Bolko von Hochberg and Prof. Dr. O. Fleischer, in magnanimous manner have brought the sacrifice to retreat from their post, and thereupon it has been concluded to postpone the congress until a later date. The master's family has also from the beginning pronounced against the international music congress, as can be seen and is laid stress upon with due clearness in Professor Tode's essay 'How Richard Wagner Should Be Done Homage to by the German People.' Unquestionably these utterances were the result of careful considerations at Villa Wahnfried. Hence it may perhaps be hoped that the Wagner family may no longer persist in keeping aloof from the Berlin arrangements. Finally it must be emphasized that the said music congress never formed a substantial portion of the festivities in honor of Richard Wagner."

It cannot be said that this document is particularly skillful in conception, nor logical in argument, nor yet veracious in its final sentence. Moreover, it does not at all agree with the recent strong blowing about the great

international attendance of the music congress. However, the fact remains that the committee retreats, not very gracefully and rather late, but better late than never, and that they are evidently bent upon gaining the participation of the Wagner family in the Wagner monument unveiling festivities. From private but reliable source the writer learns that there is now a slight possibility, nay, even probability, that the Wagner family will relent and will attend the monument dedication, if not the whole commemoration. This is as it should be, for, after all, Commercial Councillor Lechner's intentions in presenting Berlin with a statue of Richard Wagner were not all of a selfish nature. He did not do anything bad, although he displayed a deplorable lack of good taste. But this is no crime, only a misdemeanor, for which moreover he has just as lavishly as relentlessly been punished by the press and the publicity given to his hankering after notoriety. The Wagner heirs, however, should be more generous, and surely a state of affairs unprecedented in history and anomalous in circumstances, viz., the absence of the nearest kin on the occasion of the inauguration of a monument to a great man, should be averted and avoided by them. Hence let us hope that the Lechner committee's eating crow may be followed by beneficial results all around.

Hermann Zumpe was to have conducted the fifth of the series of symphony model concerts with different conductors of renown, arranged for the coming season by the Frankfurt-on-Main Opera House intendency. His program was to contain, besides Beethoven's Fifth Symphony, some compositions by Max Schillings, whom Zumpe considered the coming composer. Hence he had selected the "Ingwelde und Pfeifertag Vorspiele" for performance at Frankfurt. The concert with the original program will now be conducted, however, by Generalmusikdirector Fritz Steinbach, of Cologne.

The posthumous opera, "Sawitri," by Zumpe, was found in nearly completed condition. Only parts of the orchestration are still wanting. The text, based upon an Indian fairy tale by Kalisada, has been written by Count Sporck, who is also the author of the libretti of Schillings' "Ingwelde und Pfeifertag." Besides this almost completed opera there have been found among the belongings of Zumpe his "Notes of his Personal Intercourse with Richard Wagner," which Zumpe wanted to use for publication in a separate work upon this interesting subject. It is to be hoped that someone from the large circle of friends of the deceased will undertake the publishing of these important documents, for in the matter of Wagner research it would be most regrettable if these authentic and surely interesting memoranda of Zumpe would remain buried in his family archives.

How high Hermann Zumpe's artistic aims were and how carefully he was wont to go to work in all matters pertaining to art is revealed in a letter written to Herr Max Hofpauer. The former director of the Theater des Westens wanted Zumpe as conductor and codirector for Berlin's second opera house, but received from him the following negative epistolary reply, dated from Schwerin, where Zumpe was at that time grand ducal court opera conductor: "I have meditated a good deal over the contents of your esteemed letter. You are certainly right in your conviction that in so large a city as Berlin a second operatic undertaking of serious artistic intentions and corresponding perfection should prove prosperous. Nevertheless vital difficulties speaking against it will immediately crop up. Of what species of work would the repertory have to be made up?"

"Many of the older operas have faded; others in the

course of time have all the more confirmed their worth, without, however, gaining the prestige of the general public's vital interest in them. The eternally beautiful operatic works of Mozart, which alone could be the saviors, cannot, I am sorry to say, awake all too great hopes in anybody who can see, for in order to insure successful performances of them there is wanting nothing less important than—the singers. I believe that it is impossible to find an ensemble of vocalists who could bring Mozart's works to lusciously beautiful hearing and who at the same time would be able to do justice also to works of entirely heterogeneous style in artistic perfection. And this, after all, must be the task of the new undertaking if it shall not immediately be exposed to the curse and the deadly danger of onesidedness. These are, according to my view, the repertory chances for the new operatic undertaking.

"One more possibility, after all, exists, viz., to predestinate your new stage principally to the production of novelties. Now, I know the pasturition power of the musico-dramatic productiveness of contemporaneous Germany, France and Italy well. As a member of the prize jury for the operatic prize competition instituted by the Munich Court Opera intendency I was obliged to examine no less than ninety-eight new operas which had been sent in. To none of them the prize could be awarded, which, as you know, was distributed among the three relatively best works. Two of them have since been given with quite decent success; the performance of the third one is still in abeyance. All three of them unquestionably show talent; but whoever would care to build a house upon such ground would risk all too much. Neither in France nor in Italy is the production on a materially higher plane."

The above views expressed by Hermann Zumpe more than three years ago have in the interval lost none of their forcefulness and, as I showed in the opening portion of this letter, apply to the Theater des Westens operatic undertaking today as well as they did on the day they were written.

At Munich the Wagner Festival performances closed last night in a blaze of glory. After the final fall of the curtain upon the wonderful last scene of "Die Götterdämmerung," Herr von Possart was made the object of enthusiastic ovations on the part of the public. Telegraphic reports received here this morning further state that the intendant in his turn thanked every member of the personnel, including chorus and orchestra. The titled violinist, Prince Ludwig Ferdinand received for his participation in the performances a laurel wreath fashioned of silver, and dedicated to him by all of the artists concerned in the festival. Prince Regent Luitpold of Bavaria sent telegraphic congratulations upon the success of the festival, and decreed a number of special marks of distinction. Thus Court Conductor Fischer received an extra honorary present of 2,000 marks, and upon first stage Manager Fuchs the professor title was bestowed.

S. Paul Veron, a talented and voice gifted pupil of Mme. Anna Lankow, writes from Mayence, where he is just starting upon his first operatic engagement, that tomorrow, the 16th inst., he will make his debut as Hunding, and that on the 20th inst. he is to impersonate the part of King Henry in "Lohengrin."

Moriz Rosenthal seems to be touched in his honor as an artist by an insinuation which appeared in a French paper, but which was assuredly not meant in a derogatory way. The great virtuoso writes to one of the Berlin papers: "The anecdote narrated by Charles Joly, in the Paris journal Musica, to the effect that I had boasted of being able to concede to every pianist thirty bars, and

then beat him in any of Beethoven's sonatas, is a malicious invention of so called 'good friends,' to which the otherwise always so correct Mr. Joly seems to have fallen a victim. I, for my part at least, should most deeply despise every pianist who had made an utterance so irreverent and so ridiculously devoid of understanding."

Gut gebruehelt, Loewe! Right you are, Moriz, but it seems to me you are fighting windmills, for surely no one in his senses would ever believe that a true artist like you could have said anything so nonsensical and stupid.

Willy Burmester recently was invited to Lensahn Castle by the Grand Duke of Oldenburg, who asked the artist's counsel in regard to the founding of an academy of music, which the Grand Duke intends to establish at Oldenburg, and for which a building containing a large concert hall is to be erected at an expense of 400,000 marks. After dinner there was some music, on which occasion the Grand Dukes of Oldenburg accompanied the artist in person, and Princess Henry of Prussia, a great admirer of Willy Burmester's violin playing, had come on from Kiel to Oldenburg especially for the purpose of being present at this performance. Another listener was Princess Feodora, a sister of the Empress of Germany. On the next day the Grand Duke went hunting with his guest, when Willy Burmester's bag consisted of several stags and roebucks, he being as sure with the gun as with the bow (a fiddle bow of course is meant).

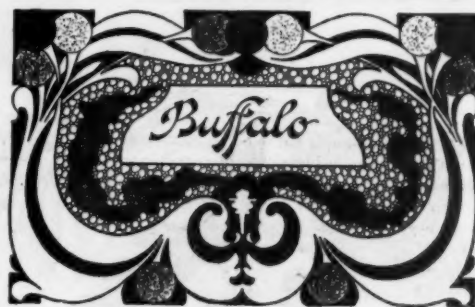
The preliminary announcements for the coming season of symphony soirées of the Royal Orchestra are less prolific in the matter of promised novelties. This is strictly in accordance with the plans of the undertaking as such, which has for principal aim the cultivation of the classical master-works. Felix Weingartner, nevertheless, will present to his numerous listeners, among several other novelties of interest, a work by Berlioz which has so far never yet been performed anywhere. Its title, however, is withheld for the present, probably in order to prevent previousness on the part of any other conductor.

Frau Cosima Wagner came on to Berlin yesterday and made some calls on her friends. However, the principal object of her trip was to see and consult Professor Schweninger at Gross-Lichterfelde, a suburb. Mrs. Wagner of late complained of her health, but after thorough examination the renowned physician was able to give her the satisfactory assurance that she is in sound physical condition. Mrs. Wagner returns to Bayreuth today. Her visit had nothing to do with the Wagner monument affair, and it is not likely that she will attend the unveiling ceremony, although it is still hoped that Siegfried Wagner will be present.

Callers at the Berlin office of THE MUSICAL COURIER during the writer's recent short absence from his desk were Miss Edith Graham and Louis Victor Saar, as well as Mr. and Mrs. Almon K. Virgil, from New York. O. F.

The Boston Symphony.

THE twenty-third season of this orchestra will begin in Boston on October 17 with ninety-four performers, William Gericke conductor. There will be twenty-four concerts given in Boston and twenty-four public rehearsals as usual. The soloists already engaged are Melba, Schumann-Heink, Gadski, Aus der Ohe, Madame Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Gillibert, Busoni, Harold Bauer and Joseffy, George Proctor, Fernandez Arbos, the new concertmeister Mr. Adamowski, and Rudolph Krasselt, the new 'cellist.



BUFFALO, September 25, 1903.

EACH week witnesses the arrival of musicians who have been away for the summer. Not long ago I met John Lund, who has been enjoying vacation days at Newport and in other places East. It is gratifying to learn that he looked after the musical interests of Buffalo while absent, and has returned with carefully selected compositions which later on will be sung by the Orpheus Society, whose aim has always been to sing the best music extant. The society is fortunate in possessing a director who is himself a fine composer, and therefore well qualified to interpret the works of others. Mr. Lund also has charge of the music at St. Margaret's School.

Another wideawake composer, teacher and director of choruses is Angelo M. Read, of Norwood avenue. Mr. Read is director of the Westminster Choral Society, and very soon this organization will begin rehearsals for its third season's concert. Each winter some fine composition of Bach is studied and presented. It is a matter of congratulation to know that such an earnest conductor realizes the importance and advantage to be gained by the study of oratorios. Years ago, under the able leadership of the veteran Carl Adams, Buffalo possessed a Choral Union, made up of musical enthusiasts, many of whom have since made their mark as church singers, their taste for sacred music stimulated and guided by the Monday night rehearsals at old Goodell Hall. Schiller's "Lay of the Bell" was first presented, with the aid of Myron W. Whitney as soloist, followed by "The Creation," "Elijah," and "The Messiah." From the Choral Union and St. Paul's Cathedral choir of sixty-seven mixed voices recruits were enlisted for the big chorus of 600 voices which made the dedication of our first big music hall an event long to be remembered. The magnetic Theodore Thomas with his superb orchestra directed the performance of "Elijah." The oratorio soloists were Madame Materna and Messrs. Scarit and Winklemann. Mme. Christine Nilsson was the soloist for "Stabat Mater" and "Lohengrin."

If there were good singers here then there are many better ones now. Some effort should be made to organize a fine permanent chorus. Think what musical and intellectual treats we might all enjoy if such a great work as Bach's Passion Music could be given during the Lenten season in Convention Hall! Let organ recitals also be given every fortnight on Sunday afternoons. The aim of

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all music lovers should be to elevate the standard of music, but never condescend to exploit the cheap and the meretricious compositions which "may split the ears of the groundlings," but serve no better purpose.

There is a singular show of unanimity evidenced by the business cards of professional teachers, nearly all of whom opened their studios for this season on September 15. Among this number we note the names of Madame Humphrey at the Buckingham, who resumed her teaching of vocal music on that date; also Ch. Armand Cornelle, whose fall term began on September 15 with a large class, doing excellent work in the commodious class room at 696 Main street. In this connection we wish to announce that Mlle. Paulette Antoine, one of Mr. Cornelle's advanced pupils, will make her debut at the Twentieth Century Hall on the evening of October 15. The program is a difficult one, but there is every assurance that this young girl will acquit herself with credit to herself and her most efficient teacher. There was a slight error in an announcement last week, which we wish to correct, for the "pupil recital" to be given at the Presbyterian Church at North Tonawanda, on the evening of October 22, in the interest of Mr. Cornelle, is under the patronage of Mrs. William Allan, and not Mr. Allan, as was published.

Mrs. J. S. Marvin has since last spring removed to 250 West Utica street, and gives piano instruction in a very attractive studio. Previous to her marriage Mrs. Marvin was the organist at St. James' Episcopal Church, and was also an assistant teacher to her brother, F. W. Riesberg.

I am in receipt of some announcements from Louis W. Gay of the engagement of artists who are to delight us soon. Vessella and Royal Italian Band for eight nights and Saturday matinee, beginning Sunday night, September 27. Creatore's Band will play a return engagement early in November. Harold Bauer will be here later in the season. Madame Melba will sing on Thanksgiving Eve. Madame Schumann-Heink will come in the winter; possibly Madame Patti, and there are others whom we shall announce as the date of each engagement draws near.

A very delightful musicale was given on Wednesday evening at Mrs. Wolcott's in honor of Miss Ruth Lewis, daughter of Judge George Lewis, of Elmwood avenue. Miss Lewis is a charming young girl who possesses a remarkably beautiful and well cultivated voice, and her culture enables her to sing in French, German, English and Italian, in which tongues her diction is faultless. The following program was given: Aria, "Ah, mon fils," from "Le Prophète"; "In the Woods," by Bizet; "Bon Jour, Suzon," by Delibes; "En Sourdine," from Reynaldo Hahn's "Chansons Grises"; "Die Bekehrte," by Max Stange; "Your Lips Have Said They Love Me," by C. B. Hawley, and "The Vision," by Vannuccini, with a violin obligato played by Henry B. Marens. The most important number was "La Ballade du Désespéré" ("The Ballad of the Despairing One"), the text by Henri Murger, music by Bemberg. It is written for a mezzo soprano voice, a reciter, piano, violin and cello. The part of the reciter was taken by Thomas Cary; Henry Marens, violin; Mr. Schultz, the cello, and the piano part by Victor Harris, of New York. The piano accompaniments of the other numbers were played by Elinor M. Lynch, who is a very brilliant pianist and scholarly musician. There were about seventy-five guests present to say farewell to Miss Lewis, who goes soon to spend the winter in New York, where her gift of song will no doubt receive well merited recognition.

VIRGINIA KEENE.



CINCINNATI, Ohio, September 26, 1903.

DELL MARTIN KENDALL, soprano, has returned from Asheville, N. C., where she has been for the past twelve weeks.

Miss Therese Abraham, soprano, of the College of Music, who distinguished herself at the public examinations under Marchesi, sails for home October 3 and will be here about the middle of October.

The chief aim of the Broekhoven School of Opera is to aid in making an American opera possible. While the classic forms of opera will be taught, the greatest effort will be devoted toward the training of young Americans in the direction of a national opera, composed by an American and performed by Americans.

The office of dean of the College of Music was created about nine years ago when Mr. van der Stucken came to this city to take charge of the Symphony Orchestra. Peter Rudolf Neff was president of the College at that time.

Arthur J. H. Barbour, principal of the organ department, will lecture on "The Characteristics of Bach's Organ Works," at the Conservatory on Thursday, October 1, at 8 p. m. A short recital will be given in connection with the lecture.

Mrs. J. Kendall Wallace (née Gertrude Voss), formerly of this city, has been engaged to fill the position of contralto soloist in one of the prominent Catholic churches of Washington, D. C.

At a recent conference of the members of the executive committee of the board of trustees it was decided to abolish the deanship of the College of Music. In its stead the title of musical adviser to the management was conferred upon Albino Gorno, the principal of the College piano department.

Romeo Gorno, although devoting much of his time to the many students coming under his tutelage, will be heard in concert during the coming season.

Ernest W. Hale's teaching time is about filled at the College of Music. The mornings he devotes to practice and the afternoons to teaching.

Frederick J. Hoffmann will play the Sgambati Quintet at one of the chamber concerts to be given by the Marien String Quartet.

Signor Mattioli's Ave Maria, which was dedicated to and sung by Signor Campanari, is now in the hands of the publisher.

Dr. Nicholas J. Elsenheimer is preparing the music to a short ode especially intended for the coming dedication

of the recital hall of the College of Music. The music will be written to the words of Eliza Cook's "Music," and will be arranged for ladies' chorus, mixed vocal quartet and string orchestra with organ.

José Marien brought with him from Europe a number of orchestral novelties which will be heard at the College of Music orchestra concerts this season. Notably among them are Schubert's Unfinished Symphony, and symphonies of Mozart and Haydn arranged for piano, flute and string orchestra.

Four of Sig. Lino Mattioli's students are meeting with great success on the operatic stage—namely, the Misses Gertrude I. Zimmer, Hortense Stewart, Mabel Dufour Flinn and Mrs. Agnes Cain Brown. Last week at Portland, Me., where the Bostonians are playing, Mrs. Brown is said to have made an impression in the "Serenaders" even greater than she did as Maid Marian in "Robin Hood."

Mme. Tecla Vigna is highly pleased with her class of students at the College of Music, and some of them will be of valuable assistance to the School of Opera. Mrs. Antoinette Werner West, a member of her class, is now the soloist at Grace Episcopal at Mt. Auburn.

Frederic Gerard, while abroad with his teacher, José Marien, met with great success in concert in Antwerp and Brussels. Le Mephisto, of the former city, and others newspapers of the latter were highly complimentary in praising the performance of the young American violinist.

Last spring, owing to ill health, Madame Dexter requested a leave of absence of one year from the College of Music, which was granted. Since that time, however, her health improved so much that she decided not to go, and has retained the best of her class, which she meets at the College two days in the week.

J. A. HOMAN.

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THE monthly children's recitals at the Wirtz Piano School will be resumed Saturday, October 3, and thereafter on the first Saturday of each month, the junior grade at 2 p. m. and the senior grade at 3 p. m. Recitals by students, teachers and assisting artists will be given on the first and third Wednesday evening of each month, beginning October 7. A general invitation is extended to all interested to attend these Wednesday evening musicales. Mrs. A. C. Totten, soprano, and Mrs. Agnes Sumner Geer, reader, will assist at the first musicale.

A short series of illustrated lectures will also be given by Conrad Wirtz on the subject of "The Harmonic Structure of Music." In these lectures the subject of harmony will be treated from the æsthetic rather than from the theoretical side.

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PARIS, 2 RUE MALEVILLE,
September 12, 1903.

THE Opéra-Comique continued last week its special series of performances arranged for the re-opening and the return of the principal members. Mlle. Cesbron, who last season took Mlle. Calvé's place in "La Carmélite," and retained the role until the end of the season, appeared for the first time as Charlotte in Massenet's "Werther." She exhibited many excellent qualities; a good voice well managed, with much ease and natural scenic ability. She is a great improvement on the singer to whom was entrusted the part of Charlotte last season, as she has a much more musical voice. The music of the role suits Mlle. Cesbron better than Mlle. de Lisle, the former exponent of Charlotte.

Mlle. Vuillaume, who has been for some time absent from this theatre, reappeared as Violetta in "La Traviata," and made an excellent impression. The cast of the other characters remains the same. "Le Domino Noir," by Auber, was given with Mlle. Korsoff as Angèle. In this opera—a genuine specimen of the old fashioned opera-comique—the young singer showed the same excellent qualities that were apparent in "Mireille." The possession of a very high voice of good quality and great flexibility was amply demonstrated in both operas. Mlle. Korsoff is a Russian, the daughter of a tenor singer at the Opera in Moscow. Besides having a good voice and natural mimetic talent, she speaks French very purely. As a rule the Russians are excellent linguists. Mlle. Korsoff does not hesitate to undertake the spoken dialogue, of which there is so much (sometimes too much) in "Le Domino Noir" and "Mireille"; a trying thing for a foreigner in the capital. It was for this young singer that the long, difficult solo in "Parysatis" was written by Saint-Saëns. This number is a series of passages and roudes sung on one syllable during the groupings of the slow movement in the ballet. "The Nightingale and the Rose." Clément, the tenor, as Vincent in "Mireille," was a finished performance, as is all the work I have heard from this polished artist. The scenery in Gounod's opera has been renewed, and is charming. Mlle. Catherine Mastio, another useful member of this theatre, had Manon assigned to her for her re-appearance; associated with her were the popular baritone Fugère, and Clément as Des Grieux. It is some time since the habitués of the Opéra-Comique had seen Mlle. Mastio as the heroine in Massenet's popular opera. She was warmly received, and gave the character a stamp of personality, a most difficult thing to do, considering the vast number of sopranos who have been heard in the part. Mlle. Mastio is a wit. During the recent rehearsal for "Manon" one of her comrades jokingly asked the singer her age. "Just the age of Manon," was the quick reply. "tonight when on the stage."

M. Gailhard, the director of the Opéra, has returned from his vacation, and has resumed active duties. The performances of the stock repertory continue, but are improving owing to the return of the principal singers. "Samson et Dalila" is again on the bills, and is supplemented by the ballet of "Coppélia." When Rousselière, the tenor, returns, it will be given as heretofore in conjunction with "Paillasse," by Leoncavallo. Alvarez will make his reappearance as Jean de Leyden in "Le Prophète"; shortly after he will be heard as Otello in Verdi's opera.

Composers, teachers and musicians are returning to Paris from the different points where they have passed their summer vacations. Saint-Saëns has been at the Mustapha Palace, Cairo, and Massenet at his charming château at Egreville, where Miss Courtenay has been the guest of Madame Massenet. Raoul Pugno has been hunting over his property at Angerville, while Théodore Dubois has been amusing himself in the same way at Rosnay. Moritz Moszkowski has been at the beautiful place owned by his publisher, Enoch, at Chatou, a charming spot close to Paris. Many musicians have returned from the Wagner performances at Munich; a large proportion will shortly leave for the Wagner commemoration ceremonies at Berlin.

In spite of the many projects for the establishment of a popular opera, none have as yet been definitely adopted by the state. Among several tentative efforts to test the taste of the public in the matter is one of giving four performances, one each week, at 3 p. m., in the Palais d'Hiver of the Jardin d'Acclimatation. These zoological gardens are in the Bois de Boulogne, some little distance from the city, but easily accessible by tram and omnibus. I attended the opening performance of the series. The building in which it was given was about as ill adapted as any place could be for an operatic performance, having only one thing in its favor—its great capacity. It must have been originally designed, I should say, for some kind of exhibition purposes. The floor is perfectly flat, there is one spacious gallery running round three sides of the building, and the acoustics, as may naturally be expected from a building not intended for the purpose, are not of the best. The price of admission was uniform to all parts—2 francs. Although I arrived shortly after the doors were opened, there was already assembled a very large number of people, which increased before the performance began to at least 3,000 persons. This large audience was well dressed, well behaved and listened to the performance, including the overture, with the greatest attention. It was an audience composed of people belonging to the class which

the English word "respectable" or the French term "bourgeois" best expresses. The orchestra, which numbered thirty very capable players, gave evidence of its skill in the first few bars of the overture to "Si j'étais Roi," the opera comique by Adolphe Adam. The horns were excellent, the violins a little weak in number, but very capable, and the harp, which in this work is very much in evidence, was skillfully played by a very nimble fingered fairy indeed. I mention these details on account of the exceedingly modest sum charged for admission and the fact that it is usually in the department of the orchestra that operatic economies usually begin. As a clever operatic singer once said, apropos of this subject: "It is a mistake for an impresario to sacrifice the orchestra for the sake of the soloists, as the latter are on the stage but a portion of the time, whereas the orchestra is needed all through the work, and if incompetent causes misery to the listeners from the first bar to the last." Among the singers at the Palais d'Hiver I did not detect any possible Patti or future Faures, but they were capable people who knew their roles and their business, and succeeded in giving a fairly good performance. From the size of the audience, its evident enjoyment and the discretion with which the applause was given where merited there can be no doubt of the need and ultimate success in Paris of a people's opera.

Tempo in the performance of music is a much disputed point, and one on which no two musicians quite agree. The metronome gives some idea, when marked, but an approximate idea only. In playing works written purely to display virtuosity, the great object aimed at, apparently, by many performers is to play as fast as possible, and thus increase the difficulty. Take the absurd speed, for instance, at which the last movement of Mendelssohn's violin Concerto is played by some modern virtuosi, or the rate at which the finale of the "Guillaume Tell" Overture is taken by some opera conductors anxious to draw attention to the technical skill of their instrumental forces. Charles Joly, the music critic, said recently in speaking of these characteristics in certain players: "They make me think of —, in whom the gift of velocity is so extraordinary that he seems to pride himself on his ability to give thirty bars start, in no matter which sonata of Beethoven, to no matter what living pianist, and then get first to the end." Which remark brings me to the amusing reply that Franz Liszt made to Francis Planté when the latter asked the great German master if he would alter anything that he had done during his eventful life, supposing the opportunity were given him to live his time over again. Said Liszt: "I would willingly recommence my life; only I would write fewer difficulties and play at less speed."

The Chaigneau Trio (piano, violin, 'cello) will give a concert in Paris in November. In December they will tour with Frölich, the Danish basso, in France; in January in Holland, and in February in Germany.

The chorus is hard at work at the Gaité Théâtre on "Hérodiade." The full rehearsals begin in a few weeks, and this house will open for its season of grand opera the middle of October. Mlle. Calvé will arrive shortly in Paris, and will at once begin her rehearsals of the role of Salomé in "Hérodiade"; Massenet is to come from his country seat at Egreville to superintend the final studies of his opera. "Flamenco" will alternate with "Hérodiade," and then will be revived Halevy's "La Juive," for which Mme. Félicia Litvinne has been engaged to sing the part of Rachel. Maurice Renaud, the eminent baritone, will also appear.

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MANUEL GARCIA AND HERMANN KLEIN.

HERMANN KLEIN has successfully completed the first step in his scheme for an international co-operation in singing, as set forth in *THE MUSICAL COURIER* of April last. He has illustrated that a vocal master of transatlantic reputation can advantageously combine the New York and London seasons by ten months of substantial work in both cities, and still divide a six weeks' vacation, not counting side trips to the mountainous regions of Switzerland, Italy and Sullivan County, New York State.

Next season's chapter will comprise events of a more essentially developed character. When Mr. Klein goes to London toward the end of next April he will take with him the pick of his American pupils, and afford them an opportunity for a worthy European debut. For this purpose he will give an elaborate concert in St. James' Hall, London, on June 4, under the management of N. Vert, in which not only the chosen pupils of his studio will appear, but some leading singers and operatic artists.

Mr. Klein some time last year explained the plan of this international scheme in general to his venerable teacher, Manuel Garcia, who, despite his ninety-eight years, retains in a wonderful degree his intellectual powers and an energy of body and mind characteristic of certain geniuses. This distinguished master thoroughly approved of his pupil's proposition of dividing the time and labor between the two continents, and added that "there was always room for such beautiful voices as America produced, provided they were produced and trained in accordance with the great recognized principles—the one and only true method—of the art of singing."

"I wish," said Signor Garcia, "that people would disabuse their minds of the notion that there is, or can be, any new system of so called voice production, or even any satisfactory modification or development of pre-existing theories on this subject. Only recently I received a circular letter from Victor Maurel, asking me to send a record of the changes of ideas, the variations and improvement of method, that long observation and experience had wrought in my work. If I did not answer that letter it was simply because there was nothing to say. I had no first discoveries to record."

Signor Manuel Garcia still occupies, with his wife and one unmarried daughter, a pretty villa at Cricklewood in northwest London, where he has lived for the last twenty years. He no longer teaches, but his interest in the art of music is almost as keen today as ever it was. His faculties are undimmed, his memory for the events of bygone years is amazing, and his conversation sparkles with all the wit and humor of old. He has even learned how to play "bridge," and one evening he contrived, with Madame Garcia as his partner, to win a rubber in brilliant style, yet on March 17, 1905, all being well, Manuel Garcia will celebrate his thirtieth birthday.

Hermann Klein resumed work at his studio, 154 West Seventy-seventh street, last week, with every prospect of a busy and profitable season. It is to be noted that he claims no pre-eminence as a specialist in any particular department of the art, but follows humbly in his master's footsteps, asserting the right to impart the finest traditions of that art in all its branches. He believes that every good teacher should be competent to do this, and that in the hands of such there is no need for American students to seek a foreign atmosphere until the moment for acquiring stage experience has actually arrived.

Mr. Klein's book, "Thirty Years of Musical Life in London" (octavo), to be published by the Century Company,

will appear the end of this week. A full review of this work will appear at the proper time in *THE MUSICAL COURIER*. Much has been said about it already and it unquestionably will be of intense interest.

Miss Hildegard Hoffmann Home.

MISS HILDEGARD HOFFMANN, the well known and popular singer, after a brief vacation at the seashore and mountains, has returned to the city, and has resumed her position as solo soprano at the Central Presbyterian Church, Brooklyn. Miss Hoffmann gave several recitals during July and August, besides singing in numerous miscellaneous concerts. She scored a success in the title role of Cowen's cantata, "The Rose Maiden," on the two occasions when that tuneful work was given this summer at Ocean Grove, N. J., under the direction of Tali Eesen Morgan. At Bethlehem and Maplewood, two well known New Hampshire resorts much frequented by New Yorkers, Miss Hoffmann gave two recitals, the proceeds of which were devoted to the following worthy charitable objects: The German Home for Women and Children at Gravesend Bay, Brooklyn; the floating hospital and the Legal Aid Society of New York. The recitals were very largely attended by the entire contingent of summer visitors in the region. Miss Hoffmann will give a song recital at Mendelssohn Hall the first week in December. It will be recalled that her recital last year was a decided artistic success. The appended notices are from the Asbury Park Journal of July 20 and August 15:

"Hildegard Hoffmann made a most pleasing Roseblossom, who left the unbroken calm of fairyland to become a maiden for love of man. Her soprano voice is as clear and sweet as a bell, and the expressive way in which she sang the part made her rendition of the title role very effective. The varying moods of the rose maiden from being queen of the fairies to the widow of the forester were well portrayed in face and voice."

"The Rose Maiden," the charming cantata telling of a fairy queen who loved a mortal, will be repeated in the Ocean Grove Auditorium this evening (August 15). * * * Hildegard Hoffmann will again sing the title role. She made a hit as Roseblossom at the former presentation, and her charming personality and vivaciousness made her singing all the more delightful."

A Prize Ode.

THE prize ode recently written by J. J. McClellan, the organist of the Salt Lake Tabernacle, Salt Lake City, met with an enthusiastic reception at its first production last week. Ex-Governor Prince, Senator Clark and other prominent men of the West made congratulatory speeches (at the Irrigation Congress) in honor of Mr. McClellan's music.



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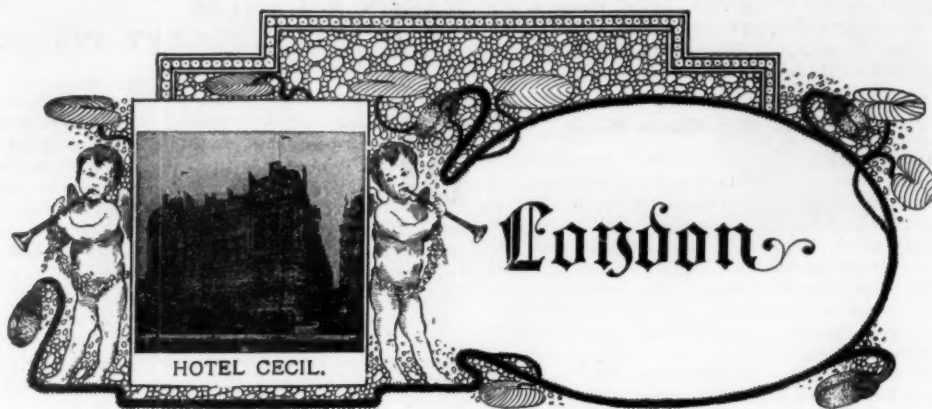
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HOTEL CECIL, LONDON.
September 19, 1903.

It would be difficult to imagine a more striking proof of the complete change which has come over our taste in opera during the last fifty years or so than that which was afforded by the performances of Balfe's "Bohemian Girl" and Wallace's "Maritana," given by the Moody-Manners Company since my last letter. It is, indeed, almost impossible to believe that in the middle of the last century these two works were among the most popular in the repertory of any opera company, and could be depended upon to attract the kind of audience that "Tristan" or "Die Meistersinger" attracts today. Probably few who have not sat through a performance of one or other of these operas quite realize how great a debt of gratitude they owe to Richard Wagner for saving them from a perpetuation of such rubbish, and how thankful they should be that the general public has betrayed such an interest in Wagnerian opera that managers can always depend upon "Lohengrin" and "Tannhäuser" to fill the house, and need no longer have recourse to "The Bohemian Girl" to compensate any loss that they may have sustained through their more ambitious efforts.

There is, however, still an apparent demand for Balfe and Wallace in London, for both of these operas drew very large and enthusiastic audiences to Covent Garden. I suppose that for many there are certain associations connected with the sickly melodies in which these operas abound. No doubt there were many present at Covent Garden the other night whose maiden aunts used to sing them to sleep with "I Dreamt I Dwelt in Marble Halls," and the old melodies revive pleasant memories of their childhood. I know, too, many dear old ladies whose husbands, in the days of their courtship, won their hearts with "The Heart Bowed Down," and they of course were all there. I do not suppose that any very great proportion of the audience admired the melodies for themselves alone or were actually very deeply affected by the sickly sentiment, or felt particularly tickled with the poet Bunn's exquisite humor. There is probably a wealth of association connected with those two operas which appeals to them far more than any intrinsic merit in the works themselves. Anyway if an occasional performance of these old fashioned operas helps to fill the Moody-Manners coffers, a most desirable object is attained. For the company has decided to set aside the profits arising from the present season for a fund for establishing a national opera, and if

there is money in the "Bohemian Girl" and "Maritana" by all means let them arrange as many performances of these old favorites as it pleases them.

A new opera, Colin McAlpin's "Cross and Crescent," which won one of the two £250 prizes recently offered by Mr. Manners, had been announced for Thursday night. Unfortunately, however, it was found to be in scarcely a sufficiently advanced state of preparation to justify its production on the advertised night, and it was, in consequence, postponed until Tuesday next. I will, therefore, deal with it in my next letter.

The arrival of such a composer as Richard Strauss has only one disadvantage, and that is that it gives birth to a school of young writers who all think that they are Richard Strausses because they can write discords without resolving them. Unresolved discords are, of course, all very well in their way, if they are written with the definite object of expressing an idea which it is impossible to express otherwise. But they must be used with discrimination and not scattered wholesale over the score, as was the case in Ernest Blake's introduction to an operatic poem, "Bretwalda," which was produced at the Promenade Concert of Tuesday evening. As an example of grotesque and meaningless cacophony it would be hard to beat Mr. Blake's introduction. He appears to have put all the discords that he could think of into a pepper pot and then to have sprinkled them haphazard over a piece of music paper. Once or twice they appear to have fallen down in their proper order, as, for example, at the beginning of the work, where several phrases from the opening of "Ein Heldenleben" happened to appear on the paper almost exactly as Strauss wrote them. But such success did not always wait upon Mr. Blake's methods, and most of the pages of his score are nothing but a wearisome succession of ugly and meaningless noises.

The simple fact of the matter is that Mr. Blake has missed the whole of Strauss' meaning. He thinks, apparently, that because he can write a series of hideous discords he is an apostle of all that is most modern in music. But any fool without an ounce of music in him can take a sheet of music paper, write down a lot of black smudges upon it and call it a symphonic poem. If composers like Mr. Blake intend to write in the new musical language they must first of all learn its grammar,

and that is a point which he at any rate has completely overlooked. His knowledge of the orchestra is only to be described as primitive. It happens so rarely that any single one of the instruments has an effective passage written for it that one can only suppose that, when this actually occurs, it is the result of accident rather than design. Every page of the score shows a complete ignorance of the possibilities and capabilities of the orchestra, and until Mr. Blake obtains some knowledge of the technicalities of his art it is quite impossible for him to hope to make himself heard.

It was, perhaps, rather hard on him that the same program should have included the real Strauss as exemplified in "Till Eulenspiegel." Quite apart from its charms as sheer music, "Till Eulenspiegel" is a colossal instance of the uses to which an orchestra can be put by competent, experienced hands. A "Till Eulenspiegel" as Mr. Blake would have conceived it would have been a monstrosity. A thorough knowledge of orchestration is an absolute necessity to any writer, but more especially to one who proposes to join the advance guard of today. "Till Eulenspiegel" and "Tod und Verklärung," which was played on Thursday, contain lessons which it would be well for Mr. Blake to learn. If he will study them carefully he will find that there is no discord in them but has its meaning and that Strauss' orchestration is never at fault. These two lessons should, in his present stage, be absolutely invaluable to him. ZARATHUSTRA.

HOTEL CECIL, LONDON.
September 12, 1903.

When Mr. Newman started his series of Promenade concerts at the Queen's Hall some years ago, there probably were very few who realized what invaluable work they were to do on behalf of music in England. In those days the musical taste of what one may call the shilling public was not very highly cultivated. Wagner and Beethoven were appreciated by a few, comparatively speaking; Tchaikowsky, with the exception of his Sixth Symphony and the "Casse Noisette" Suite, was practically unknown, while the popular programs were made up of music at which the more educated public of today simply turns up its lordly nose. Nowadays the Wagner and Tchaikowsky evenings attract audiences which overflow into the corridors, the Beethoven and Mozart concerts are little less attended, while the popular programs, of which three are given every week, are principally composed of Wagner, Tchaikowsky and Strauss, music which could not by the widest stretch of the imagination have been termed popular a few years ago. This complete revolution in the popular taste is creditable to Mr. Wood and Mr. Newman. By putting first class music within the reach of everyone, they have succeeded in educating the popular taste as no series of symphony concerts at the usual prices could have educated it, and they have done yeoman service in the cause of music in this country.

By no means the least interesting feature of the so called "popular" evenings is the prominence given to music by native composers, and it says much for Mr. Wood's discrimination that nearly every one of the novelties that has been produced up to the present has been well worth hearing. Many of them have been the work of young composers, and have been marked by an inevitable immaturity, great though their promise has often been. William Wal-

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lace, however, whose incidental music to "Pelléas et Mélisande" was produced on Tuesday evening, is a composer of riper talent. A good deal of his work already is fairly well known in London, for Mr. Manns produced several works from his pen at the Crystal Palace concerts, while some of his very clever songs have attained to a fair degree of popularity. He never has done anything better than this music to "Pelléas et Mélisande." It is by no means easy to fit Maeterlinck's play with music, and though composers have attempted it they have not always been completely successful. Those who have seen or read the play will know that, although it certainly deals with the love affairs of human beings, there is in it a certain element of unreality not unlike that of the fairy tale. In fitting it with music, therefore, the first thing that the composer must avoid is the "Sturm und Drang" element, which, though appropriate enough in dealing with the love affairs of such people as Paolo and Francesca, is hopelessly out of place in dealing with "Pelléas et Mélisande." The composer's first care should be to create an atmosphere of mysticism, and in this Mr. Wallace has been peculiarly successful. He has chosen very beautiful and expressive melodies, but he has relied principally upon his strong sense of orchestral color for his effects, and this has enabled him to breathe the atmosphere of the play to perfection. As the music has been written for a small theatre orchestra, it is to be hoped that we may have a chance of hearing it in its proper surroundings. It would be difficult to find anything more completely appropriate.

Garnet Wolsely Cox's suite, "Ewelme," which was produced on Thursday, scarcely calls for very detailed comment. The brilliant idea of writing a series of short pieces purporting to portray certain aspects of country life, such as the song of a brook, the piping of shepherds and rustic revelry, has occurred to other composers, and there can be nothing fresh said upon the subject. Mr. Cox certainly has not struck out a new line and his suite presents exactly the same features as those of the thousand and one composers who have attacked the same subject. It is nicely written, but of a style that is hopelessly out of date and is scarcely worth reviving.

The Moody-Manners company has been occupying itself largely with repetitions this week, and its success has been uninterrupted. Tuesday evening, however, a performance of "Siegfried" was given, which, considering the immense difficulties that the opera presents, can only be called most creditable. To play "Siegfried" really successfully calls for resources which must always be hopelessly out of the reach of a touring company, and it is scarcely surprising that one or two small hitches occurred in the course of the evening. But since a performance of "Siegfried" that is entirely without blemish rarely takes place even in the grand opera season, these may readily be overlooked, and the company is to be congratulated on securing a performance of the opera that possessed many merits and wonderfully few faults. Louis Arens, the Siegfried, once more showed himself to be an unusually intelligent and capable artist. Evidently he expends much care upon the study of his parts, with excellent results, and his readings are always interesting because they have individuality. He is scarcely at his best as Siegfried, but he proved himself to be considerably above the average of level reached by operatic tenors, and we have heard many worse Siegfrieds in more pretentious performances. Mme. Fanny Moody is not very perfectly suited in the part of Brunnhilde. Her

voice is rather light for the music, and though she always sings well she occasionally appeared to be a little overweighted. But she is a clever and intelligent actress, and there certainly was no serious fault to be found with her performance. Of the rest of the cast Charles Magrath, the Wanderer, calls for especial praise. He has a fine resonant voice, a stately presence, he is a good singer and an excellent actor. The part is difficult, and it is infinitely to his credit that he made so much of it. The orchestra, under Richard Eckhold, acquitted itself admirably and did ample justice to the score.

Judged by the standard of the Covent Garden performances, that of Tuesday may have fallen short of absolute perfection. But it evidently was the result of hard work and careful preparation, and it is good to know that provincial audiences are enabled to enjoy performances of Wagner's greatest operas, which are, after all, more than adequate.

ZARATHUSTRA.

LONDON NOTES.

Plunket Greene will give three vocal recitals at St. James' Hall during the coming season under the direction of N. Vert.

The Chaplin Trio will give a series of popular historical chamber concerts at Steinway Hall during the coming autumn, under the direction of N. Vert.

The newly formed London Choral Society, conducted by Arthur Fagge, will give their first concert under the direction of N. Vert at the Queen's Hall on October 26.

Señor Sarasate will make his reappearance in London at two recitals at St. James' Hall on October 19 and 20 next, when he will be assisted by Mme. Berthe Marx-Goldschmidt.

Mme. Carreño, Kreisler, Herr Schonberger, Frederic Lamond and Joseph Slivinski will make their reappearance in London, and will give recitals during the autumn under the direction of N. Vert.

Madame Blauvelt returns to England the middle of October, and on October 19 commences a three weeks' tour of the provinces, supported by Miss Muriel Foster, William Green, Andrew Black, M. Tivadar Nachez, Miss Madeline Paine.

N. Vert announces that Mme. Clara Butt, who has been undergoing a "cure" at Ems, and Kennerley Rumford return to England the first week in October in order to fulfill their engagement at the Birmingham Festival.

They will make their reappearance in London at the annual concert at the Royal Albert Hall on Saturday, October 10, when they will have the assistance of the Philharmonic Orchestra, conducted by Dr. Cowen. They commence an extended tour of the provinces at Hull on October 20, the artists supporting them being the Misses Hook, duettists; Johannes Wolff, W. H. Squire and Frank Merrick.

New Publications.

Operatic Anthology.—G. Schirmer, New York.

This is a selection of celebrated arias from old and modern operas. Several of these volumes already have been published. They are edited by Max Spicker. In these new volumes, Volume 1, Soprano, and Volume 2, Alto, we find some works that go as far back as Rameau, and the celebrated "Acis and Galathea," by Handel, also such rarities as "Il Guarany," by Gomes, and "Orfeo," by Haydn. The editing is very carefully done, and we would suggest a close study of these works by some of the singers who have never tried rarities in opera, but who stand by the well known and routine arias. Thus, for instance, there is a beautiful aria for alto from Handel's "Scipione." We remember having heard it at a private musicale some twenty odd years ago in this city. The English words are by Mrs. O. B. Boise, the wife of the celebrated composer, who is now living in Baltimore. There is also an aria from Donizetti's "Don Sebastiano," which might be cultivated with a great deal of advantage. It was known many years ago. The volume closes with Rossini's celebrated aria from "Tancredi"—"Il Tanti Palpit," which subsequently was arranged for the violin by Paganini. This aria, with a truly magnificent recitative, is one of the most grateful ever written for the female voice.

The Manuscript Society.

THE board of directors of the Manuscript Society has arranged with the Aeolian Company for a series of four private evening concerts in their beautiful hall, laying special stress also on the use of the very complete organ. There will also be four social evenings, with music and refreshments, in the fine auditorium, Sixth avenue and Eighteenth street, in the Siegel-Cooper Building. Special stress is laid on reviving the sociability which characterized previous successful years, and no pains will be spared to this end.

The society is negotiating with certain publishers to obtain their co-operation in accepting and publishing the compositions recommended by their music committee, done at the concerts, and proven successful.



(Organized September, 1892.)

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SCHUMANN-HEINK

FAREWELL CONCERT TOUR—FEBRUARY TO JUNE, 1904. Sole Management: HENRY WOLFSOHN.

European Notes.

 OSCAR SCHUBERT, the famous clarinetist of the Berlin Opera Orchestra, has been honored by the Emperor with the title of "Professor." So far as can be learned the bestowal of this favor carries with it no raise in salary nor bonus in spot cash.

"Jokodus, the Fool," is the name of a three act opera by Oscar Schröter, which is slated for production in Bremen during the last week of September.

The six symphony concerts at the Frankfurt Stadt Theater will be led by Professor Nikisch, Dr. Rottenberg, Gustav Mahler, Dr. Kunwald and Richard Strauss. Nikisch will direct the first and last concerts of the series. Among the works to be performed are Bruckner's D minor Symphony, and Mahler's Third Symphony.

The Warsaw Philharmonic Society refused to take part in the Berlin Wagner celebration because of the strong anti-German sentiment in Poland at the present time.

Mieczo Horszowski, the young Polish pianist, will soon begin a European concert tour, assisted by Therese Leschetizky, the daughter of Theodore Leschetizky, and Annette Essipoff.

Goetz's tuneful opera, "The Taming of the Shrew," was recently revived in Leipzig with decided success.

St. Petersburg is to hear a new opera by Dawydow, with a libretto founded on Gerhart Hauptmann's "The Sunken Bell."

In 1904 Holland's foremost concert association, "Maatschappij tot bevordering der Toonkunst," will celebrate the seventy-fifth anniversary of its existence by instituting in Utrecht a musical festival to last three days.

At the three choral concerts of the Mayence Liedertafel there will be produced Gluck's "Orpheus," Volbach's "Rafael," Berlioz's "Damnation of Faust," and cantatas by Bach.

The Verein der Musikfreunde (Association of Music Lovers) in Lübeck, Germany, at present possesses a membership of 983. Its orchestra numbers fifty men, under the leadership of Ugo Afflerin.

It is said that "Tristan and Isolde" may be heard in Rome this season, under Mancinelli's direction.

The Halir Quartet concerts in Berlin will take place on September 27, January 3 and April 10, at Beethoven Hall.

Adolf Herz, the former conductor of the Frankfurt Opera, recently was married in Berlin to Clara Hasse.

Alban Tipp, a well known composer of ecclesiastical music, died in Aibling a fortnight ago, aged thirty-seven.

"Mandanika," a romantic opera in one act, by Gustav Lazarus, has been accepted for production at the Theater des Westens, Berlin.

"Roland of Berlin," Leoncavallo's new opera, is nearing its completion. The libretto is now being translated into German by Georg Droscher, the stage manager of the Berlin Opera.

The annual "popular" chamber music concerts of Messrs. Barth, Wirth and Hausmann, in Berlin, this season will take place on October 19, December 3 and January 2.

The repertory of the Berlin Opera for the ten days ending September 21 was "Siegfried," "Freischütz," "Götterdämmerung," "La Dame blanche," "Der Evangelimann," "Robert le Diable," "Javotte," "The Golden Cross," "Carmen," "Undine" and "Tristan and Isolde."

Madame Schumann-Heink will make a European concert tour beginning in October, before her departure for the United States, and will also appear as a "guest" at some of the leading German opera houses.

The Royal Symphony concerts at the Berlin Opera, under Felix Weingartner's direction, this season will take place on October 9 and 18, November 6 and 20, December 4 and 18, January 9, March 22 and April 21. The prices for seats have been increased, greatly to the disgruntlement of the students and burghers.

The dates for the Berlin Trio concerts of Messrs. Schumann, Halir and Dechert are October 28, December 9, February 3 and March 16.

Two pianists have already announced each a series of three recitals in Berlin. The cycle of Frederic Lamond is fixed for October 9 and 30, and December 2, and the Alfred Reisenauer concerts are booked for October 8, November 21 and December 8.

Gabriele Kraus, formerly a member of the Paris Opéra, and at present connected with the Vienna Opera, is ill of a serious lung trouble at a summer resort near the Austrian capital.

At a recent Frankfurt performance of "Tristan and Isolde" Anton Bürger and Frau Greeff-Andriessen sang the leading roles.

Before Felix Mottl's departure from Karlsruhe he will conduct "Meistersinger," a "Nibelungen" cycle, and two symphony concerts.

August Meissner, a fairly well known German composer and conductor, died in Stockholm last week, aged seventy.

Emil Baré, formerly of the Thomas Orchestra in Chicago, has just been engaged as the concertmaster of the Budapest Opera.

Nedbal's opera, "Lazy Hans," will receive its first production at the Vienna Opera on October 4.

Prof. Emil Sauer has left Ostende and returned to Vienna, where he resumed his teaching.

On September 12 Karl Scheidemantel, the Dresden baritone, celebrated the twenty-fifth anniversary of his stage career. His first appearance was in Weimar, 1878.

Giordano's "Fedora" met with an enthusiastic reception at the Cologne Opera.

The Vienna Singakademie will begin its season with a Beethoven concert, at which the Ninth Symphony is to be produced. At the later concerts the scheme embraces Handel's "Messiah," "The Steel Castle," a new choral work by Richard von Perger, and one evening devoted to olden and modern folksongs.

Prof. Dr. B. Scholtz will conduct at the four concerts of the well known Rühl'scher Gesangverein, Frankfurt, "Die Seligkeiten" ("Beatitudes"), "Israel in Egypt," "Elias" and "Israel in Egypt" (repeated) as a Volksconcert.

Bertha Morena will, in all probability, be engaged for next season at Covent Garden on the strength of her Munich successes. Negotiations are pending at the present time for her to appear as Elizabeth, Elsa, Aida, Sieglinde, &c. Carl Barrian, the Dresden tenor, also probably will be a member of the cast. Herold, the tenor of the Copenhagen Opera, has been engaged for the special performances to be given at Covent Garden next season under Richter. The operas at these performances will be "Tannhäuser," "Lohengrin," "Tristan" and "Meistersinger."

The Ducal Opera at Schwerin opened its season on September 18 with a performance of "Euryanthe."

"Odyssey's Death," Bungert's music drama, will soon be produced in Dresden.

Desider Zador's contract as leading tenor of the Munich Opera (to begin after Zador's release by Angelo Neumann) has now been officially confirmed by the King of Wurtemberg.

Galkin, the Russian conductor, has arranged to produce all of Tchaikowsky's orchestral works at Pawlowsk, Russia, this season.

Massenet's "Grisélidis" was performed recently at Trouville with exceptional success. On the same evening Massenet's oratorio "Eve" made a hit in Wimereux.

The music firm of F. Ries announces five concerts in Dresden for the coming season. The soloists will be Mmes. Schumann-Heink, Therese Maltén, Berta Morena, Elsie Playfair and Therese Lederer-Schiestl; and Messrs.

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Three hundred and fifty-eight pupils were enrolled at the Innsbruck Conservatory during the season of 1902-1903.

The Raff Conservatory, in Frankfort-on-the-Main, boasted of 165 pupils last year.

Gustav Kogel has not yet accepted the permanent conductorship of the Wiesbaden Cecelia Society, as was erroneously reported from Europe last week.

Tschaikowsky's "Eugen Onegin" was recently produced in Constantinople.

Camillo Erlanger has almost completed his new opera "La Glu," based on a book by Richepin.

Cesare Rossi has written an opera (text by Illica) called "The Year 3,000."

Widor not long ago inaugurated the beautiful new Ca-vailé-Coll organ in the cathedral at Metz.

The Gounod monument will be unveiled at Paris (Parc Monceau) in October.

Early recitals in London have been announced by Sarasate, Carreño, Kreisler, Benno Schönberger, Lamond, Slivinski and Marie Hall.

Ernest Blake's symphonic poem, "Bretwalda," was performed a fortnight ago by Henry Wood, in London. Musical News says: "It is obvious that the composer follows closely in the steps of Richard Strauss, so far as cacophony is concerned."

"Tristan and Isolde" was given at the Berlin Royal Opera on September 21. Ernst Kraus and Thila Plaichinger sang the chief roles.

Geraldine Farrar, the American soprano, will sing the leading female role in the forthcoming production at the Berlin Royal Opera of Massenet's "Manon."

On September 12 Jaroslav Kocian played Paganini's D major Concerto at an orchestral concert in Kissingen.

A Petrarca monument is to be erected in Arezzo, Italy, the poet's birthplace.

On September 16 Meyerbeer's "Huguenots" received its 500th Vienna performance at the Royal Opera.

Otilie Metzger, the new contralto of the Hamburg Opera, is meeting with unusual success at her every appearance.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., September 25, 1903.

THE musical season has not opened yet, but the teachers and students have all returned from their vacations and are ready to commence their winter work. Minneapolis is fast becoming the musical centre of the Northwest. Its numerous clubs are all working for a high standard in music. The Ladies' Thursday Musicales Club, the Apollo and the Philharmonic and Swedish musical clubs will bring a large number of artists of excellent standing to the city. The Dusa Orchestra, with Mesdames Nordica and Katharine Fisk and Mr. Franko, as violinist, will be one of the earliest attractions, Patti, Schumann-Heink and Fannie Bloomfield Zeisler are also to appear in concerts, and other arrangements are being made to bring other renowned artists. There is also a season of grand opera by the Castle Square Opera Company, consequently a musical season is assured Minneapolis.

The Reidelsberger Quartet promises to become an important part of the musical life in the city. The members are all professional musicians, and will no doubt give Minneapolis the finest local string quartet it has had. The quartet this year comprises Carl Reidelsberger, first violin; Mr. Heinz, second violin; Olof Hals, viola, and Carl Fischer, cellist. Mr. Reidelsberger is one of the best violinists in the State. He possesses great technical knowledge, as well as musical feeling.

Olof Hals is a good violinist, but will play the viola in the quartet. Mr. Heinz directed the Danz Orchestra this last season, and he has great musical ability. Carlo Fischer, whom Minneapolis is fortunate to claim is conceded to be the best 'cellist in this part of the country. Mr. Fischer is an artist in the true sense of the word, and his playing always means something to his listeners. Mr. Fischer will also be the leading 'cellist with the Minneapolis Symphony Orchestra. The quartet has also been engaged to appear in concert in Winnipeg and other places during the early season.

The Johnson School of Music, Oratory and Dramatic Art has just issued its new catalogue for the coming year. Besides Gustave Johnson, the director, the teachers are William Wrigley, a new teacher of the violin, who comes direct from Berlin; J. Victor Bergquist, Mamie Swanberg, Constance Osborn, Katherine McLaughlin, Lydia Burton, Oda Birkenhauer, Nellie Odegard, Signa Olson, H. S. Woodruff, Ednah Hall, Robert Gale Mr. and Mrs. Chas. M. Holt, Clayton Gilbert, Louis Koffmann.

Miss Ednah F. Hall, a member of the faculty of the Johnson School of Music, during her vacation, through the kindness of Mrs. Herbert Gleason, of Boston, once the president of the Ladies' Thursday Musicales Club, of Minneapolis, was given an opportunity to sing for Arthur Foote, the well known song composer. Mr. Foote praised Miss Hall's voice and musical intelligence, and presented her with an autograph copy of his own "Flower Songs

Cycle" of songs for women's voices. Miss Hall will also have charge of the vocal culture classes at the Young Women's Christian Association this year.

Addison Madiera will continue his work in the Lyceum School of Opera and Oratory. Mr. Madiera has received very complimentary letters from Henry Clay Barnabee, W. H. McDonald, of the Bostonians, and Henry Savage, of the Castle Square Company, directors of the school, stating that anyone whom Mr. Madiera would recommend would receive a favorable hearing. Mr. Madiera will present some of the lighter operas during the winter. The members of the faculty are Claude Madden, Russel Patterson, Mrs. Brennon, Byron Beasley and Addison Madiera, director.

Sorrentino and the Banda Rossa concluded a most enjoyable and successful series of concerts at the International Auditorium Sunday evening. Signor Sorrentino's concerts were excellent and numerous encores were insisted. Notwithstanding the disagreeable rainstorms a large audience greeted the Banda Rossa, and Signor Sorrentino was given a genuine ovation, and the inspiration of such a reception was apparent during the series of concerts. The soloists were Signor Barilotti, baritone soloist of Banda Rossa, and Miss Harriet Hiscock, Mrs. Maud Ulmer Jones and Hazel Kirk McLasky, a new comer to Minneapolis.

Miss Wilma Anderson appeared in recital Friday evening at the Unitarian Church, assisted by Mrs. Maud Ulmer Jones. Miss Anderson was an active member of the Ladies' Thursday Musicales, and was ever ready to assist the Musicales at the shortest notice. Miss Anderson played at the recital from the works of three composers, Chopin, Beethoven and Liszt. Miss Anderson is one of the most talented of the younger pianists, and she has great musical ability. She plays with great delicacy and finish that is greatly enjoyed. Mrs. Jones sang a group of English songs. Miss Anderson will be occupied until January with recitals and private musicales, and at the beginning of the year she will start with her brother-in-law and sister, Mr. and Mrs. C. D. Roer, on an extended concert tour, which will take them as far West as Kansas City and Omaha. Miss Anderson will be greatly missed by her many friends in Minneapolis.

C. H. SAVAGE.

Mme. Sedohr Argillagos Resumes Teaching.

MADAME ARGILAGOS has resumed lessons in the art of singing at her home studio, 115 West Seventy-eighth street. She teaches the pure Italian method as expounded by the elder Garcia, restores impaired voices to their natural beauty in a very short period and prepares pupils for opera, concert and church singing.

Edouard de Reszke some time ago sent her the following letter:

GILSEY HOUSE, April 30, 1900.

DEAR MADAME ARGILAGOS—I have much pleasure in stating that I consider you a charming and accomplished singer, and having tested your teaching abilities I can most confidently recommend you as a competent vocal instructor. I am, dear madame,

Yours faithfully, EDOUARD DE RESZKE.

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AUGUSTA COTTLOW

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Middle West—December.

Other arrangements to be announced later.

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Fermata.

Miss Daisy Chaffee has decided to leave the choir of St. Andrew's Protestant Episcopal Church, Brooklyn, and to go on the comic opera stage. Miss Chaffee, who will open in Pittsburg next week with "Mr. Bluebeard," is hereafter to be known as Daisy Ashton.

Miss Estelle Bloomfield, the soprano, has been engaged as the vocal soloist of the first Liederkrantz concert, Sunday evening, October 25. Miss Bloomfield returned last week from her vacation passed in the Catskills and at Spring Lake, N. J.

Elizabeth Walker, the popular soprano and vocal teacher, of London, Ont., is in New York "brushing up" for the season's work. Miss Walker is an enthusiastic exponent of the methods in use by Louis Arthur Russell, of Carnegie Hall, with which teacher she studied some seasons ago, and to whom she has now returned for development along the lines of this teacher's latest pedagogic works. Miss Walker is booked for a song recital here before returning to London early next month, and is also collecting material for the Woman's Morning Musical Club, of that music centre of Canada.

Miss Clara Mae Hammer, the soprano, sang at a number of concerts during the summer. The principal dates were at Saratoga Springs and Albany, N. Y., and at Lakeville, Conn. This season Miss Hammer will give a recital at the Waldorf-Astoria. The artist passed her vacation in the mountains and at the seashore.

It seems to be a common occurrence nowadays to quit the choir for the stage. The latest recruit to comic opera is Miss Mary Don, who was for several years a soprano in the choir of St. Patrick's Cathedral, in Newark, N. J. Miss Don has joined the "Winsome Winnie" company.

Albert Gerard-Thiers' "Technique of Musical Expression," published by the Theodore Rebla Publishing Company, Carnegie Hall, New York, has already begun its second edition. It has been reviewed by hundreds of papers all over the United States and Canada, and the criticisms without one exception have been favorable.

Gustav L. Becker has returned to New York from a three months' vacation at Raymond, N. H., and resumed his teaching at his home, 1 West 104th street, and at the Hasbrouck School of Music in Jersey City, of which he is superintendent. Mr. Becker will teach also at 138 Fifth avenue on Tuesday and Friday mornings, from 9 to 1, mainly for the convenience of some of his out of town pupils. Mr. Becker's cards announce that applications for piano lessons should be addressed to his home studio, 1 West 104th street, or made personally at that address. The Becker lecture musicales are announced to begin their ninth season the middle of October. This is earlier than usual, but Mr. Becker's list of pupils is unusually large for this time of year.

Miss Mary Helen Howe, the soprano, and Louis F. Haslanger, baritone, who assisted the Sondheim sisters at the recital at the Holland House Saturday of last week, are both pupils of George Sweet.

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Miss Virginia Bailey will reopen her studio, 1202 Carnegie Hall, tomorrow, October 1.

The autumn term of the Clavier Piano School, at 11 West Twenty-second street, will begin Monday, October 5. Saturday of this week is examination and enrollment day.

A musical festival will be held at Nyack, N. Y., on the evenings of October 29, 30 and 31, under the direction of Tali Esen Morgan. Rehearsals will begin tomorrow evening. There will be an adult chorus of 200 and a children's chorus of 400.

Friday evening of this week Silas G. Pratt will give an illustrated historical concert entitled "Paul Revere's Ride," the Revolution, the War of 1812, some American folksongs, and the great Civil War in allegory, at the Church of Eternal Hope, West Eighty-first street, between Columbus and Amsterdam avenues.

The United Singers of New York gave a concert in Central Park Sunday afternoon, and at the same time the United Singers of Brooklyn gave a concert in Prospect Park. Immense crowds attended both concerts. Carl Hein conducted the Manhattan concert and Emil Reyl the one in Brooklyn.

Manager J. F. Bliss, who has engaged for the coming season Fraulein Frieda Siemens, the eminent German pianist, has made many bookings for the artist already so early in the season through the South, where she created such a furore last season. Some of her bookings are: Richmond, Va.; Norfolk, Va.; Bristol, Va.; Asheville, N. C.; Charlotte, N. C.; Raleigh, N. C.; Columbia, S. C.; Spartanburg, S. C.; Louisville, Ky.; Lexington, Ky.; Owensboro, Ky.; Knoxville, Tenn.; Lynchburg, Tenn.; Chattanooga, Tenn.; Nashville, Tenn.; Memphis, Tenn.; Little Rock, Ark.; Atlanta, Ga.; Augusta, Ga.; Macon, Ga.; Columbus, Ga.; Savannah, Ga.; Birmingham, Ala.; Montgomery, Ala.; Mobile, Ala.; Vicksburg, Miss.; Baton Rouge, La.; New Orleans, La.; Galveston, Tex.; Austin, Tex.; Houston, Tex.; Fort Worth, Tex.; Dallas, Tex.

Maud Leekley, who was a member of the Bostonians last season, was selected, after a long search for just the right person, for the part of Oberon in the forthcoming production of "A Midsummer Night's Dream." She has a glorious contralto voice, 'cellolike in quality, and a radiant personality. "Oh, Promise Me" she sings in C, making much of the song lie below the staff. In this and in "Mighty Lak a Rose" she pours forth a volume of rich tone.

Mme. Hervor Terpadie Björkstén resumes her vocal tuition October 1, after a trip in Northern Europe. She was highly honored by the reigning royal house of Norway and Sweden, both King Oscar and the Crown Prince. She visited such distinguished composers as Stenhammer, Emil Sjögren, Peterson, Berger, bringing with her many

of their recent compositions. This season she intends giving several musicales devoted to compositions of this school.

The popular violinist and teacher, Miss Julia C. Allen, whose artistic and magnetic playing has been such a strong feature at Francis Fischer Powers' musicales at Carnegie Hall during the past season, has already begun what promises to be the biggest season of a very successful career. In addition to large classes in New York and Scranton, Miss Allen has assumed charge of the violin department of Wyoming Seminary, one of the largest and most flourishing schools in Pennsylvania.

Miss Mildred Langworthy, a talented Western soprano, sang at a concert September 8 in the First Universalist Church at Kansas City, Mo. The numbers were: "Who'll Buy My Lavender?" German; "The Birdling," Chopin; "Il Bacio," Arditi; "At Parting," Roger, and aria from "Lucia di Lammermoor," Donizetti. Mrs. W. B. Nickels was her accompanist.

An excellent portrait of William C. Carl is on the front page of Le Monde Musical of September 13. The same number of the paper publishes a flattering article with the program of Mr. Carl's tooth organ recital at the Old First Presbyterian Church.

Mr. and Mrs. Edward Kreiser returned to their home in Kansas City, Mo., last week, after spending the summer studying in Paris. Mrs. Kreiser studied with Bouhy and Madame Auguez; Mr. Kreiser with his former teacher, Alexander Guilmant, and with M. Moszkowski.

Harry Rowe Shelley has written a one act Japanese opera.

GERTRUDE PEPPERCORN COMING.

[BY CABLE.]

LONDON, SEPTEMBER 28, 1903.

Musical Courier, New York:

GERTRUDE PEPPERCORN, one of the very successful pianists during the past two seasons in London, Berlin and other cities, today signed a contract for a tour in the United States.

A New Chorus in Philadelphia.

A NEW chorus, limited to 200 voices, will be formed in the Tabernacle Church, Eleventh street, above Jefferson, on Friday evening of this week (October 2), which will be under the direction of Tali Esen Morgan, of New York. The first work to be taken up will be Gaul's "Holy City," which will be given on November 20. This will be followed by other oratorios. The Philadelphia Chorus will unite with the New York Festival Chorus in singing "The Messiah" at Ocean Grove next summer. Beginning on the first Friday evening in November, there will be formed in the same church one of Mr. Morgan's popular and successful sight singing classes.



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Management: HENRY WOLFSOHN,
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Mr. Harper's voice would be a prize for the operatic stage.—Mail and Express.

Mr. Harper's recital was an evening of delight.—Herald.

Mr. Harper has a truly remarkable compass.—World.

Mr. Harper's recital was one of the few successful ones.—Musical Courier.

Mr. Harper's technique was faultless.—Press.

Mr. Harper is the best "Messiah" basso that has appeared here in years.—New York Press.

ADELE

AUS DER OHE

ENTIRE SEASON

Management Henry Wolfsohn

FRANKFORT CONCERTS.

APPENDED is the data published up to date of the programs for the six symphony concerts to be given this winter at Frankfort-on-the-Main, Germany:

FIRST CONCERT, SEPTEMBER 30.
Conductor: Nikisch.

"Egmont" Overture.....Beethoven
First Symphony.....Brahms
"Francesca da Rimini".....Tchaikovsky
Vorspiel and finale, "Tristan and Isolde".....Wagner

SECOND CONCERT, NOVEMBER 4.
Conductor: Dr. Rottenberg.

Ninth Symphony.....Bruckner
Scotch Fantaisie, for violin.....Bruch
"Faust" Overture.....Wagner

Soloist: Miss E. Playfair.
THIRD CONCERT, DECEMBER 2.
Conductor: Mahler.

Fourth Symphony.....Mahler
FOURTH CONCERT, JANUARY 13.
Conductor: Dr. E. Kunwald.

B Flat Symphony.....Haydn
C Major Piano Concerto.....Mozart
"Manfred" Overture.....Schumann
Solos for piano.....Beethoven

Soloist: Paula Szalit.
FIFTH CONCERT, FEBRUARY 10.
Conductor: Steinbach.

SIXTH CONCERT, MARCH 2.
Conductor: Nikisch.

Third Symphony.....Beethoven
Unfinished Symphony.....Schubert
Excerpts, "Damnation of Faust".....Berlioz
"Tannhäuser" Overture.....Wagner

M. B. de Bor Opens a Studio.

M. B. DE BOR, the opera singer and teacher, announces that he has opened a studio in Carnegie Hall, Room No. 816, where he will teach singing in Italian, French, German and English. He teaches what is known as the Italian method of voice placing, tone building and breathing, and gives instruction in stage action and the interpretation of songs. M. De Bor is thoroughly qualified for this work, having enjoyed a long experience in opera. He studied for four years with Vannuccini in Florence and with Cima and Cariguani in Milan. Later he sang in opera with considerable success. M. De Bor possesses a baritone voice of excellent quality and unusual compass which has been trained most judiciously under able voice builders. He has made a study of grand opera, and is particularly familiar with "Ernani," "Trovatore," "Traviata," "Lucia," "Ballo in Maschera" and "Giacinta," singing

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the baritone parts in these operas with great intelligence. M. De Bor now is permanently settled in New York and henceforth will devote himself to teaching.



THE foregoing is a snapshot reproduction of the position of an eminent New York music critic as he is playing the second violin part in a Haydn Toy Symphony. This symphony was, of course, written for children. The position of the violin is not exactly in accordance with the rules of Viotti or Spohr or Joachim or the Belgian school, or the Paris school, and those who are violinists can very well judge what kind of tone will come out of an instrument held in that manner, leaving aside the effect of the bowing under such conditions. Of course it is easy enough to criticise another fellow when he plays the violin, but when you do it yourself it is a horse of another color. It must furthermore be remembered that the second violin part of the Toy Symphony was written for violinists who have not passed the first position, so it is really intended for some little boy after he has taken lessons for a few months and before his father dreams of sending him to the conservatory. These boys generally hold their violins in the exact position because their teachers insist upon the position first, bowing next, and

finger and hand work next; all of which goes with the posture, or rather pose of the body, and a glance at the above picture will show that the position there outlined is not exactly in accordance with the rules, for the chest should be out, the head erect and the instrument held with the arm at right angles from the body. That is the way a healthy, strong, young boy beginning violin would hold it and as an artist would hold it, subject to the variations of the personal temperament and any particular views as to the violin position, but fundamentally that is the law. Very often have we read criticisms emanating from this second violinist above, severely analyzing and criticising those who played the first violin. Those, of course, who play the second violin are below his consideration, and yet a knowledge even of the fundamental laws connected with the physical grip upon the instrument itself seems to be lacking with our old friend. One of the worst things that ever happened to musical critics is the kodak.

The New York Festival Chorus.

THE New York Festival Chorus was formed four years ago under the direction of Tali Esen Morgan, and season after season has grown in importance and ability until it is now recognized as one of the finest choral organizations of the city. Last season it gave several oratorio performances in Carnegie Hall, and competent critics say that the "Elijah" choral numbers were never better given in New York. During the summer the chorus united with the Ocean Grove Chorus in singing "The Messiah," "The Holy City" and the "Elijah" at the mammoth Auditorium of that place, the audiences numbering over 8,000 people at each concert.

This season several big concerts are planned and regular rehearsals will begin next Tuesday evening in the Y. M. C. A. Hall, Fifty-seventh street and Eighth avenue. Mr. Morgan invites into full membership all people with fair singing voices, whether they can read music or not. Especially good voices are placed in a "solo choir," which does all of the finer work. The dues of the society are only \$3 a year, which includes all music. Mr. Morgan will be present at 7:30 next Tuesday evening to receive in person all new singers.

Death of Samuel A. Ward.

SAMUEL A. WARD, for many years conductor of the Orpheus Club of Newark, N. J., died Monday, of erysipelas. Mr. Ward was also a dealer in pianos and musical instruments. He was born in Newark in 1848.



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For Particulars apply to SATURDAY EXTRA DEPARTMENT.

THE MUSICAL COURIER publishes in this issue the full text of the suit brought in the United States Circuit Court by Cosima Wagner and Siegfried Wagner against the organizations that have indicated their intention to produce "Parsifal." There are no comments to make on this, as it is a question for the courts to decide. The daily newspapers may take the liberty of deciding it ahead of the courts, but betting on such decisions is risky, as it is even on the decisions of a court, so we will have calmly to await the final outcome. The chief interest that this case has is an entirely impersonal one, for it will decide the difference between the rights under copyright as distinguished from the rights of performance. *Today no one knows what his rights are on the question of performance as distinguished from that of copyright, when the work to be performed is copyrighted or not copyrighted.* This case will decide that point, and therefore it is an important litigation, leaving aside entirely the motives or the personalities of the litigants.

TOMORROW, October 1, the Wagner monument will be unveiled in Berlin.

MINNEAPOLIS will have orchestral concerts this winter. The conductor of the organization is Emil Oberhoffer.

AN extra concert will be given by the Philharmonic Society on Tuesday, February 16, which will be conducted by Felix Weingartner.

AT the next Cincinnati May Festival there will be produced Elgar's "Dream of Gerontius," Bach's B minor Mass and Beethoven's "Missa Solennis."

ADVICES from Paris say that the plans are practically completed for a production of "Tristan and Isolde" at the Paris Opéra in November, 1904. The cast has not yet been selected, but it seems almost certain that Alvarez will sing Tristan.

THE little city of Magdeburg (about 100 miles from Berlin) last winter heard 26 symphonies, 53 overtures, 12 symphonic poems, 111 other orchestral works, 22 solo numbers, with orchestral accompaniment; 19 instrumental soloists and 24 vocalists. Troy, please copy; also Newark, Poughkeepsie, Camden, Trenton, Hartford, New Haven and other nearby towns too numerous to mention.

THERE is a rumor from Karlsruhe that Mottl, who leads the opera there, intends to settle permanently in New York. He would be a welcome addition to our meagre list of first class conductors. Now we have only Wetzler, Hertz, Arens and Bullerjahn. Should the Mottl rumor prove true then the Philharmonic Society might execute a wise flank movement for the season of 1904-1905.

PRIVATE cable advices say that Colin McAlpin's opera, "The Cross and the Crescent," which won the Moody-Manners prize of \$1,250, was received with enthusiasm at its first production in London (Covent Garden) on Tuesday, September 22. The libretto of the new opera is based on Coppée's, "Pour la Couronne." McAlpin's music

is melodious and modern in style, color and orchestration. The scoring suggests, but does not imitate Wagner.

THE New York Philharmonic Society will honor the one hundredth anniversary of the birth of Berlioz by including his "Symphonie Fantastique" in the program of its first public rehearsal and concert on November 13 and 14. The conductor will be Edouard Colonne, one of the greatest living interpreters of Berlioz. Colonne is to sail for this country on October 31 aboard La Savoie.

AT the State Confederate reunion in Missouri University a motion was made to have "Dixie" rewritten and reworded in more dignified language. The proposal almost precipitated a riot. The veterans jumped to their feet and howled their disapproval. The motion was lost, with only one "aye" in its favor. "Dixie" will stand unaltered and continue to cheer the Southern heart with its lively rhythm and disjointed metre.

LAST week most of the New York daily newspaper music reporters printed the data sent them by the press agent about the new solo 'cellist and the new concertmaster of the Boston Symphony Orchestra. The same news was printed in THE MUSICAL COURIER of August 19, immediately after the engagement of Messrs. Arbos and Krasselt was cabled to America. This is what it means to be the best equipped and most progressive musical paper on the face of the globe.

THE Grand Duke of Oldenburg is projecting a music school which he intends to place under the direction of the violinist Willy Burmester. Conferences have already taken place and Burmester is a frequent visitor at the ducal palace in Oldenburg. The Grand Duchess is an accomplished pianist and often plays ensemble music with Burmester. The city of Oldenburg is not far from Bremen, Hamburg and Hanover, and under such distinguished directorship and patronage the new school should attract many pupils from those very musical cities.

A DISPATCH published in the Kalamazoo Telegraph of September 18, from Charlotte, Mich., states that a Miss Beatrice Hunt was induced to throw up her position there as a music teacher by a flowery advertisement of a Chicago literary and musical bureau, which offered her a position as agent at \$80 per month. She had to pay \$25 for her outfit, and she returned to Charlotte somewhat wiser in the ways of the world, and now her friends are trying to get back her old position for her. Miss Hunt got off very cheap. She ought to see the real musical victims who give up a life chance for such elusive and illusive bubbles.

EVERY effort should be made by Madame Melba, Mr. Ellis and their friends to clear up the charges brought against her in the Australian paper Truth. Merely to bring counter-charges will not disintegrate the direct charges made together with facts, local data and other evidence quoted. Mr. Ellis can have the assistance of the musical press of this country in any efforts he may decide to make to produce direct denials of the article and its contents. To pass the matter in silence is to acquiesce, as the article in Truth makes definite assertions which must be denied fully for the sake of Madame Melba, Mr. Ellis, the musical world and the musical art. We do not believe in the truth of the article in Truth; Melba certainly does not; Mr. Ellis does not. Then let us all join to bring the proper denials.

"Parsifal" and Wagner Revenue.

DURING the pending discussion on the "Parsifal" issue in this country much literary material will come to the surface that will be of interest to the musical world, and many facts no doubt will be noticed which will change the attitude of persons who have so far been acting upon the basis of ignorance, as we do so frequently in this country, stimulated by the irresponsible newspaper reports. It is a strange state of affairs that people are engaged by the daily newspapers to write on subjects concerning which they claim no authority or standing whatever. We do not here refer in particular to the music critics. Some of the music critics are men who are devoted to their particular branch and who have paid a life-long attention to it, and who have learned a great deal and who know a great deal. They are not supposed to be technical musicians, but they are literary artists on the subject of music; and then there are a great many ponderous, prolific, pedantic and profuse writers who know nothing of music whatever, except to use language in connection with music; but of the true essence of the art they are ignorant. And then there are a great many writers on music in the United States who are absolutely deficient in the first principles of the knowledge of the art, and who neither know its science, its evolution, its technic nor its aesthetics. But even to the latter we do not refer when we call attention to the fact that statements are published in the various papers by men who know nothing whatever about the subject. And as we know this to be the case in connection with music, the natural conclusion is that many things appear in the daily papers having no foundation whatever, that refer to other affairs outside of music. The one is the corollary of the other. On the subject of "Parsifal" for the last six months the daily papers have actually filled their columns with trash, and trash means in literature something which has no foundation in fact and which is merely a conglomeration of gossip, rumor, falsehood and prejudice. We have not seen the first statement in regard to the English text of "Parsifal," for instance, and we therefore made an effort to secure this in order to bring about this question.

English Texts.

The first entry of a "Parsifal" text in English in the office of the Librarian of Congress was made on March 24, 1890, by John P. Jackson, of New York, as proprietor, the title recorded being "Parsifal," a Festival Music Drama, by Richard Wagner. The English Version by John P. Jackson. Two copies of the publication were deposited on March 25, 1890.

The second entry occurs November 4, 1892, L. C. Sanford, of Brooklyn, "Proprietor," the title reading: "Parsifal," by Richard Wagner, translated from the French of William Kufferth. (This may mean Kufferath.) Two copies of this were deposited January 7, 1893.

The third entry was made on March 20, 1899, by Alfred Forman, of England, "Proprietor," the title reading: "Parsifal," in English Verse; from the German of Richard Wagner; by Alfred Forman. Two copies of this work were deposited on the same day.

The fourth entry was made on July 9, 1902, by B. Schott's Söhne, Mayence, Germany, "Proprietors," reading: "Parsifal," Ein Bühnen Weifest Spiel, Von Richard Wagner. English Translation by Margareth Glyn. Vollständiger Klavier-

auszug" (a complete piano score). Two copies were deposited on July 9, 1902.

In addition to this, there has been published by Schott & Co., of London (also embracing the Mayence end), an English text called "Parsifal," a Festival Drama by Richard Wagner; Translated into English in Exact Accordance with the Original by H. L. & F. Corder."

There has also been published in English and German, parallel columns, an edition by Charles F. Tretbar, Steinway Hall, New York, entitled: "Parsifal," a Festival Drama by Richard Wagner. And this English translation is that of Corder.

There is, besides this, an edition called "Parsifal," a Mystical Drama by Richard Wagner, by Alfred Huckel; published by Thomas Crowell & Co., New York. It is claimed that it is more than a mere translation, being rather a poetic paraphrase in spirited blank verse. No copy is before us.

According to the present legal status of the copyright, works by foreign authors and composers not permanent residents of the United States could only obtain copyright protection in the United States on and after July 1, 1891, when the Act of March 3, 1891, went into operation. This is the well known Chapter 565, 51st Congress, Second Session. The copyright office is purely an office of record. It establishes the record by entering claims to copyright and has ministerial functions only, and cannot even express an opinion as to the validity of such a claim. Copyright claims can only be decided by the United States courts after the giving of testimony and the showing of evidence by both sides. The registration is the only function with which the Copyright Office of the Library of Congress is endowed. Therefore, any mere copyright of entry, or any mere copyright of record, can only be a tracer. Courts decide rights of copyrights. In this we are gratified to find, according to the law, that the daily papers do not decide the question. It is remarkable how they do in their claims decide copyright proprietorship and how they decide legal questions; but, after all, it will take the courts to define exactly where the ownership of copyright belongs. It is strange that the founders of the American Constitution and the State Constitutions and of the legal forms of government concluded that it would be better for the courts to attend to the questions of law than for the daily papers; but it happens that they did so. Probably they had some lurking idea that there was not very much responsibility attached to the editorship and the sub-editorship of daily papers, and that also the people might not respect such decisions; and yet, notwithstanding this, the daily papers continue to give us profound legal decisions, which, however, we can assure our readers have in most instances no value. It is only in the courts that these things are decided, and in this respect we seem to be following Europe, where the courts also decide what law is. However, we have no idea that there will be any abatement of the plan of the daily papers in deciding legal questions before legal tribunals decide them. They are welcome to follow that plan. THE MUSICAL COURIER simply makes record of all these things as the copyright does, with this additional function—that it expresses an opinion on all the phases of a subject except the legal one. Its readers want the ethical, the philosophical, the technical and the professional questions dis-

cussed in this paper; but the legal questions will be left by THE MUSICAL COURIER to the courts. We suppose that everybody will agree with us that this is sensible. Those who do not agree are welcome to anything else they wish, if they can get it, on the subject, especially if they wish to be fed, mentally, by the pap of the dailies on such a vital question as music, on which, as we see in this instance of "Parsifal," they fill pages upon pages without knowing the first practical and positive fact. It is a profound acknowledgment of ignorance, to which they are also welcome.

Wagner Profits.

On page 18 is a tabulated statement of the amount of money the late Richard Wagner and his heirs thus far have received from their business arrangement made with the music publishers who printed, engraved and published the great works of the Master of Bayreuth. It is a question whether the musical world will be astonished at this, for it is generally known that music publishers do not represent a source of great income to music composers except in such remarkable cases as that of Verdi, and Gounod in a few instances, and Franz Liszt, who kept his eye on the main chance with the publishers, and who assisted Wagner from the very fact that Wagner could not secure any money.

In the case of the early operas it is, of course, understood why nothing was paid; but it is remarkable that Richard Wagner received nothing from his "Lohengrin." It is amazing that the great "Ring," an epic which ranks with the greatest works that ever came from the brain of man, has brought to Richard Wagner and his family so far \$8,000! It is a matter of some 40 years. Divided by the 40 years they have received but \$200 a year out of this from the publishers.

It is surprising that "Die Meistersinger" should have brought only \$2,000, and that "Tristan and Isolde" went over the bargain counter for \$750, with no results since of a financial nature from the publishers.

"Parsifal."

In the "Parsifal" case a remarkable story could be printed based upon facts, with letters and other material to substantiate it. Richard Wagner did not propose to dispose of the score of "Parsifal." He was in such debt through the Bayreuth undertaking that he was in actual want for the time being, and he made a visit to Dresden to see a dentist regarding some trouble with his teeth, and while in Dresden he was actually cajoled into the sale of "Parsifal" through a combination of circumstances which can be traced through the correspondence on the subject. This very instance might figure later on in the legal contention that is about to arise, and for that reason it is impossible to make any further statements on the subject, as the papers will not be available until then.

Here are the stupendous works of the nineteenth century disposed of literally "for a song," and from this sum must be deducted the money which Wagner borrowed to pay his publisher for the mechanical work connected with the publication of his three operas. This first publishing house probably was a poor one, and, as seen, had to sell out later on to another house. Deducting this amount from the amount received (no further sums have since been received) we find that Richard Wagner received less than was required to pay for the assistance in the copying of the parts,

which required long periods of time and technical labor. For the fifty and more years of activity in writing these works Richard Wagner did not receive the ordinary pay of a copyist or proofreader in a publication office in Germany, where the rates for labor are low. Had he hired himself out to any one of these publishers as a copyist or proofreader he would have made more money from these works than was paid him, and considering the time since his death, which is 30 years (no money having been received during that time from these sources), why the compensation for himself and his heirs in this direction was so utterly insignificant as to make it a ludicrous spectacle.

The Bayreuth Monopoly.

Thus one of the resources for maintaining the "Bayreuth monopoly," as it is called, must fall to the ground. In that direction certainly Richard Wagner and his heirs have had no monopoly. And now a few remarks regarding the statements that are mentioned, together with the figures in connection with the same. The Evening Post of Saturday last, in Mr. Finck's column, states, among other things: "Frau Wagner opposed the Munich project with all her might and main because she feared a reduction of her Bayreuth

is no necessity for THE MUSICAL COURIER to make any definite statements on this subject because the burden of proof is upon those who make that charge—namely, that \$100,000 or so is made as profit at a festival. We simply state in reply to this that there were many festivals when no profits whatever were made, and many when losses were incurred, and that one festival shows a loss of as high as \$21,000. Can Mr. Finck reconcile this statement with his experiences in Germany? A profit of 400,000 marks at a music festival! Receipts of 400,000 marks would be a great thing! There are 1,300 seats in the Bayreuth Festspielhaus. A large number of these are reserved for the patrons, for Government officials, for newspaper men, for opera managers and people connected with other opera houses, and for friends of the singers and the stage hands at each performance. The average of sales has not been 1,000 seats per performance. Say 1,000 seats at \$5—\$5,000. If on an average as many as twenty performances take place at a festival—which is not the case—it would only be 400,000 marks income every two years, with two years of continual expense and with one season of special expenses. Those expenses consist of what? Taxes, which are heavy in Germany; mainte-

given; and in 1886 it was only "Parsifal" and "Tristan." If there were an average of ten performances at each festival, with an income of less than \$5,000 from each, where is the \$100,000 profit—the 400,000 marks profit? But this is only one of the many statements which are flashed through the daily papers without any recourse to the pencil and without any calculations of a financial nature, which seem to be very necessary in view of the statements published last week to the effect that the present management of the Metropolitan had already expended, or expected to expend, \$80,000 on the production of "Parsifal." There is no possible way to spend \$80,000 to produce "Parsifal" on a reconstructed stage such as that of the Metropolitan stage, on which an outlay of \$50,000 is said to have been made. The itemized statements do not seem to be necessary in these cases. Great figures, of tremendous proportions, are mentioned as profits made by the side which is attacked, and the side which is defended shows losses. Here there is a kind of balance sheet that does not equalize thoroughly, and as Mr. Finck is a man who is known to be just and honest, he is going to do the very best he can to rectify this statement. Let him send someone to Bayreuth, or go to Bayreuth himself, and

Richard Wagner's Works and His Publishers.

The Following Table Will Show the Financial Results Attained by Richard Wagner and His Heirs from His Business Arrangement with Music Publishers. It Includes All Publishing Rights, such as Full Scores, the Piano Arrangements, the Orchestral Arrangements, and the Individual Vocal Solos, as Well as Piano Parts and Adaptations.

WORKS.	PUBLISHERS.	AMOUNT SO FAR RECEIVED.	REMARKS.
Rienzi.....	Meser, of Dresden. (Subsequently bought out by Fürstner, of Berlin.)	Not a cent.....	} Wagner paid publisher the cost of mechanical production, such as engraving, plates, and the cost of paper.
Flying Dutchman.....	Meser, of Dresden. (Subsequently bought out by Fürstner, of Berlin.)	Not a cent.....	
Tannhäuser.....	Meser, of Dresden. (Subsequently bought out by Fürstner, of Berlin.)	Not a cent.....	
Lohengrin.....	Breitkopf & Härtel, Leipsic.....	Not a cent.	
The Nibelungen Lied (4 works).	B. Schott Söhne, Mayence.....	\$8,000 (for 4 music dramas).	
Meistersinger.....	B. Schott Söhne, Mayence.....	\$2,000	
Tristan und Isolde.....	Breitkopf & Härtel.....	750	
Parsifal (with special restrictions)	B. Schott Söhne, Mayence.....	15,000	

profits (about \$100,000 with every festival)." Mr. Finck then goes on and expresses his opinion about the "baneful influences," &c., and states that she appealed to the law, and, "failing in this, she appealed to the great Wagner singers and conductors to refuse their co-operation," calling her sway, among other things, "the Bayreuth monopoly." Concerning the law and her failure in her appeal to it, we would like to call the attention of Mr. Finck to the fact that the law was only invoked a few hours ago, when the complaint in the case, of which she is plaintiff, was filed in the United States Circuit Court, a copy of the same being printed in this issue of THE MUSICAL COURIER. This is the first appeal to the law that we know of. When a decision is rendered against her then comes the failure. As a biographer of Wagner Mr. Finck might be careful in expressing these kind of statements, because they certainly militate against the nature of his work on the subject of Wagner and his life.

Much more so does the statement of the \$100,000 profit at each festival. What would Mr. Finck say if he should send someone to Bayreuth to look through the figures and statements of the festival administration, which is subject to Government supervision in Germany wherever there is a theatre or opera house, and which statement must be an absolute, truthful rescript of the figures and facts in connection with each case, and this emissary of Mr. Finck would find that there never was a festival at which any \$100,000 profit was made; that there were many festivals at which there was no profit made, and some festivals represent losses as high as \$21,000? There

nance, building repairs, mechanical stage changes and renovations, new costumes and new scenery; and, in this instance, let us state that when the "Flying Dutchman" was performed at the last festival an entirely new set of scenery was installed, which has now been stowed away in a corner of the stage as old junk, for it has been decided that when the next performance of the "Flying Dutchman" takes place a different set of scenery must be used, which comes with each revival. This scenery of the "Flying Dutchman" cost 30,000 marks and is now valueless! And this is only one item. Added to this comes the clerical force, with its salary; the stage hands, the mechanical hands, the electric power plant, the singers, and the coaches, who must be maintained at all times in Bayreuth; the musicians, the advertising and the commissions that are deducted from the sale of tickets in London, Paris and New York, and in the various towns of Germany; so that if \$5,000 are received for a thousand seats these commissions must also be deducted. How, then, can Mr. Finck make a statement that a profit of \$100,000 can be made in a music festival that does not receive \$100,000 as its income? We would like to ask Mr. Finck whether, during the festival performances from 1876 to 1902, there has been an average of eight performances per season? With eight performances a season, and less than \$5,000 received, net, for each, how could the profit be \$100,000 at every festival? How could the profit be \$50,000 at every festival? For example, since the death of Richard Wagner there was a festival in 1883 and one in 1884 during which "Parsifal" only was

see with his own eyes the condition of affairs there before he throws out to the people of the United States the elaborate remarks from which they are led to conclude that Frau Cosima Wagner must have made millions of dollars from the accrued profits, and must be looking forward toward millions of dollars of future profits, when, in fact, the woman has no means of any consequence and is making no money whatever out of "Parsifal" or the Festspielhaus.

Let us furthermore remind the daily press scribes, as we have heretofore, that if Madame Wagner desired to make any money out of "Parsifal" she could follow the suggestions of the Metropolitan Opera House management and accept a commission or a lump sum, and dispose of "Parsifal" in the theatres and opera houses of Europe and America. She could make \$100,000 a year then very readily. Her son-in-law is the conductor of the Wagner operas at Moscow. He could receive a large sum of money from the Russian Government for introducing "Parsifal" at Moscow. At Moscow it would draw. It is an enormous city, very musical, and the people would be interested in "Parsifal." It is difficult to get them to Bayreuth. She could secure a large sum of money from Munich, where a conditional contract has been signed that, in case "Parsifal" is ever given outside of Bayreuth, it will be given in Munich two years before anywhere else. It has not yet been given and no permission has been given. A large sum could be got for that privilege. Berlin, which is a rival of the Bavarian capital in opera, would pay a large sum; Paris would pay a large sum; Covent Garden

would pay a large sum; Budapest would pay a very large sum; Vienna would pay a large sum; St. Petersburg would pay a large sum; Frankfort would pay a large sum; Breslau, a city of 500,000 inhabitants, with a large opera house, would pay a large sum; Mannheim, where Mottl conducts, would pay a large sum; the Grand Ducal Opera House at Karlsruhe would pay a large sum; Darmstadt would pay a large sum; Stuttgart would pay a large sum; Leipsic and Dresden each would pay large sums, although they are nearer to Bayreuth, but they would pay large sums for the sake of the city and the revenue; but Madame Wagner is not in business—she is in art, and she could not dispose of those rights although tempted by the pecuniary benefits; first and foremost, because her conscience would not permit it, her artistic conscience would not allow it. In the second place, her husband, the late Richard Wagner, particularly requested her orally and in writing, and demanded of her not to have "Parsifal" produced outside of Bayreuth; and she could never disobey his requests without becoming an object of contempt. In fact, she could never even consider it, because she could not, within herself, give the time for such consideration; it is not within her. A woman so inured in the sentiment of the question cannot contemplate it except in its proper form. The money that could come to Frau Wagner and her son would come exactly from the inducements that are offered by the Metropolitan Opera House management, not by her refusal to do business. She could relinquish Bayreuth and live like a queen on a queenly income by selling and disposing and contracting for the performance of "Parsifal." She probably agrees with Mr. Finck's argument that the more "Parsifal" performances are given outside of Bayreuth the greater would be the Bayreuth influx to hear it there in its very centre and seat, and we agree with Mr. Finck in that. But even this does not tempt her to make half a million dollars a year out of the sale of "Parsifal" privileges. Even the increase of business at Bayreuth does not tempt her, because she probably has as much intelligence on this subject as Mr. Finck and the editor of THE MUSICAL COURIER combined—on this subject, if we may be allowed to modify the statement. On the face of it, therefore, Frau Wagner is the loser. The running expenses of the Metropolitan Opera House, the engagements of artists who sing in all operas, and the scenery that can be applied to all operas, and the making of the stage changes which are an absolute, physical necessity—all those changes cannot be charged up against "Parsifal."

As for the other statement revived by Mr. Finck regarding the performances of "Parsifal" in Munich before King Ludwig, we desire to call attention to the fact that those performances were in response to the king's command. The king was the patron of Richard Wagner, the king lent money to Richard Wagner, the king enabled him to put up the Festspielhaus, the king was the one to whom the works were dedicated, the king ordered performances in order to receive the impression that he desired from the rendition of "Parsifal," and the king listened to it alone in a darkened opera house; there was no public performance.

The San Francisco Examiner of September 13 is delighted to say, in view of the international excitement over the introduction of "Parsifal" in New York, that San Francisco will get ahead of New York by having it heard there first, as "Mr. Fritz Scheel will give selections at the Symphony Concert on Tuesday afternoon next at the Grand Opera House," and, says this San Francisco paper, "it is certain that the music lovers of the city will be delighted to learn that they will hear this music in advance of New York." "Hear this music" is very excellent. The old concert tran-

scriptions are to be performed, and that is hearing the music; and thus we move along with our daily papers!

The Chronicle of the same city, in referring to this event, says: "There is strong probability that New York may not enjoy any more of it than falls to the lot of the people in the Far West." That is what the Chronicle says, so we see, after all, that the Far West, with its booming enterprise, is going to hear the "Parsifal" music before we hear the "Parsifal" music in New York.

The San Francisco Bulletin, in its issue of September 7, says: "Frau Wagner produces 'Parsifal' for lucre," and that "All that Frau Wagner has a right to ask is a fitting cast and setting." This ends the situation for the Bulletin, and after charging, with Mr. Finck, that "Parsifal" is produced for lucre, "Parsifal" is ended at once so far as the Bulletin is concerned. It is not necessary to go to law—the daily papers will settle it, by first giving an opinion not based on facts, and then deducing from it a decision not based on the law.

In addition to all this, the San Francisco papers state that San Francisco will be honored as the first city to hear this music. They seemingly have not heard of the fact that Theodore Thomas produced the "Parsifal" music in New York city 25 years ago, and it has been followed ever since by many repetitions here and elsewhere, contrary to the desires of Richard Wagner, who said it should not be performed in concert form.

Other "Parsifal" Information.

It is now understood that Frederick Charley, of the French Grand Opera Company of New Orleans, is in communication with Edmund Garson for the production of "Parsifal" in New Orleans and other cities of the country in French! Mr. Garson said to a reporter of a daily paper: "Of course, there is no company in existence today in this country that is better equipped to present a drama of the 'Parsifal' proportions than Conductor Charley's company, except the Metropolitan Opera House; who, then, should have the privilege of presenting it, not for the classes but for the masses?" He further says: "The very best schools of France have been 'fine combed' to secure the best artists;" that "the company has no deadwood in its makeup, although there are no names among these artists that will charm at the expense of musical excellence; that his ensemble consists of 200 persons, and that is the company which Mr. Garson expects to bring North to produce 'Parsifal' in French."

"Would this be a perfect 'Parsifal'?" someone asked; "a great, heavy German creation, done in the lighter music of France?" (See the New York Morning Telegraph of September 19.) This is not funny any longer; this reaches the very top apex of the ludicrous. The great, heavy German creation done in the lighter music of France! Richard Wagner's "Parsifal" music done in the lighter music of France, probably with a can-can introduction and a cakewalk to close it up. Shades of the departed! Such is the daily press, however, with its distinguished musical contributors.

The Hartford (Conn.) Times asks in reference to this controversy two questions, of which the first is: "Do you suppose we shall ever be as musical as the Germans?" And the second is: "Can we really understand and appreciate Wagner?" Not bad at all. As there are about 8,000,000 Germans in this country, with children of the first generation amounting to about twice as many, we do not see where we shall be able to be as musical as we are, and we cannot see why we cannot understand and appreciate Wagner as we do. Wagner did not write for the Germans; he wrote music. Music means for everybody who can hear.

The Indianapolis Journal settles the æsthetical question with a brief editorial statement, and after this all those who have written learned essays and made a study of this question for a lifetime will

please go 'way back and sit down. Here is the culmination of accumulated wisdom in a few lines which appeared in that paper September 20, 1903:

Wagner incorporated in his last work, "Parsifal," soon to be produced at the Metropolitan Opera House in New York for the first time in this country, some details from his early work of "Jesus of Nazareth," but everything is modified and adapted to the spirit of mediæval legend, and the drama, as a whole, is purely operatic in the best sense of the word.

The same paper states that during the coming season at Indianapolis "Concerts will take place in that city in which the selections from Wagner's operas will be given by Mr. Van Rue at the Metropolitan Opera House, formerly of 'Bayreuth,' with piano accompaniments by Walter Damrosch, the great Wagner conductor. [Another news item.] The second part will be devoted to Wagner's greatest work, 'Parsifal.'" So San Francisco and Indianapolis are not the only places where "Parsifal" will be heard or hurt.

Referring to the prices that are to be charged for admission to "Parsifal," the New York Evening Telegram of September 24 published the following little editorial comment:

In a spirit of benevolence Herr Conried and his board of directors have decided to admit the public to the galleries and balcony of the Metropolitan Opera House when "Parsifal" is produced at ordinary prices, double prices being charged for the boxes and stalls. They say that they do not expect "Parsifal" to pay, even with ten performances, as, what with unlooked for expenses, there has been more than \$80,000 spent already.

It is gratifying to find in this age of selfishness such philanthropic promoters of public amusement, and it certainly is a pyrotechnic display of public spirit, their digging down into their own pockets to add to the joy and musical benefit of the nation. But it is to be hoped that they will not have to go so very deep as to give them writer's cramp from signing checks to meet the deficit at the box office. The Metropolitan is large and the boxes and stalls at double prices are numerous.

And Madame Nordica, in the Herald of September 26, is made to say the following:

"If Frau Wagner was really mercenary," said she, "there are plenty of managers who would have paid her great sums for the rights. I think it is sentiment on her part only. Doubtless Mr. Conried will give a very fine production, yet Broadway is not quite in keeping with the spirit of it. I don't believe the Passion Play would appeal to Broadway."

Thus stands the case of "Parsifal" at the present time. There are indications that the situation will be further enhanced in its interests through the wisdom of the commentators in the daily papers who have so far expressed themselves with such remarkable erudition and to the complete and full satisfaction of the artistic element of the American life. In our observation the musicians of importance have not been heard. There are some considerations due the musical element of the United States—those men in music who believe in decency of character and refinement and elevation of tone, and in the character of the art outside of its speculative tendencies as they are demonstrated through the opera and its fashionable element in this city.

AN English writer says: "The most remarkable fact in connection with the Hereford Festival, just completed, was the popularity of the 'Dream of Gerontius,' which drew an audience of over 2,100, while the 'Elijah' attracted only about 1,600. That a native work should prove so attractive is a most welcome sign of the times, especially as the result has been obtained without any weak-kneed concessions to popular taste or the supposed requirements of convention." This bears out what THE MUSICAL COURIER said not long ago about England's progress in music and the passing there of Handel and Mendelssohn.

"PARSIFAL" IN COURT.

Full Text of Complaint.

APPLICATION FOR INJUNCTION.

HEREWITH is published the bill of complaint in the case of the heirs of the late Richard Wagner against those who purpose to present "Parsifal" on the stage of the Metropolitan Opera House in December:

UNITED STATES CIRCUIT COURT, FOR THE SOUTHERN DISTRICT OF NEW YORK, IN THE SECOND CIRCUIT.

<p>COSIMA WAGNER and SIEGFRIED WAGNER,</p> <p style="text-align: center;">Complainants,</p> <p style="text-align: center;">against</p> <p>HEINRICH CONRIED, THE CONRIED METROPOLITAN OPERA COMPANY and THE METROPOLITAN OPERA and REAL ESTATE COMPANY,</p> <p style="text-align: center;">Defendants.</p>	<p>BILL OF COMPLAINT.</p>
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Cosima Wagner and Siegfried Wagner, residents of Bayreuth, in the Kingdom of Bavaria and Empire of Germany, and subjects of the German Emperor and the Prince Regent of Bavaria, &c., bring this their bill of complaint against Heinrich Conried, a citizen of the United States of America and of the State of New York, and a resident of the Borough of Manhattan, in the City, County and State of New York, within the Southern District of New York, and also against the Conried Metropolitan Opera Company and the Metropolitan Opera and Real Estate Company, corporations duly organized under and existing by virtue of the laws of the State of New York, and thereupon your oratrices complain and say:

I. That your oratrices reside in the City of Bayreuth, in the Kingdom of Bavaria, Empire of Germany, and are subjects of his Imperial Majesty the German Emperor and his Royal Majesty Luitpold, the Prince Regent of Bavaria, &c. That the defendant above named, Heinrich Conried, is a citizen of the United States of America, and a citizen of the State of New York, and a resident of the Borough of Manhattan, in the City, County and State of New York, and that the defendants, The Conried Metropolitan Opera Company and The Metropolitan Opera and Real Estate Company, are corporations duly organized under and pursuant to the laws of the State of New York.

II. That the complainant Cosima Wagner is the widow, and the complainant Siegfried Wagner is the son of the late Richard Wagner, who, up to the time of his death on the 13th day of February, 1883, was acknowledged to be one of the greatest of modern musical composers and who was the author of numerous important musical and literary works of established fame, including certain operas and music dramas, namely: "Rienzi," "Der Fliegende Holländer," "Tannhäuser," "Lohengrin," "Der Ring des Nibelungen," (including "Das Rheingold," "Die Walküre," "Siegfried" and "Götterdämmerung"), "Tristan und Isolde" and "Die Meistersinger von Nürnberg." That the musical compositions and operas of said Richard Wagner have been frequently performed in the United States of America, but without permission or license from said Richard Wagner or his personal representatives, and without paying any royalty or money consideration therefor, and the defendants herein have included many of said operas in the repertory or list of those to be produced at the Metropolitan Opera House in the city of New York during the coming season.

III. Your oratrices further represent and show unto your Honors and to this Honorable Court, that in or about the year 1877 said Richard Wagner composed the poem and in 1879 the music for what he called a sacred music drama known as "Parsifal," the story of which is founded upon the old Arthurian legend of "The Quest of the Holy Grail," and introduces biblical characters and incidents including the baptism of Christ, the Last Supper, Mary Magdalen emblematically washing the feet of the Saviour, etc. That said sacred music drama "Parsifal" was the crowning work of said composer and it was his express wish that because of its religious and spiritual nature said "Parsifal" should not be included in the same category as his other operas and musical compositions, or be subject to pecuniary transactions, but should be

kept separate and apart and performed nowhere outside of Bayreuth, Bavaria.

IV. That, because of the fact that there was no adequate stage in existence for the proper presentation of said operas and music dramas, said Richard Wagner a few years prior to his death, constructed at Bayreuth, in the Kingdom of Bavaria and Empire of Germany, a large building known as the "Festspielhaus," solely devoted to the production of these great masterpieces and works of genius at recurring festivals. That said festivals have been held ever since and very large sums of money have been expended on the building itself, the stage, the scenery, the mechanical appliances, etc., besides the salaries of singers, musicians and general employees. That each of said performances, so given, has required months of previous drills and rehearsals, and none of the money received from the audiences as admission fees has ever gone to said Richard Wagner or any member of his family, but has all been devoted to the legitimate expenses connected with said productions.

V. That during the lifetime of said Richard Wagner and up to the present time there has never been any dedication or abandonment to the public of said "Parsifal" and no public performance of same for revenue has ever been given.

VI. And your oratrices further represent and show unto your Honors and to this Honorable Court that heretofore and prior to the year 1883, "B. Schott's Söhne," a music publishing firm in Mainz, Germany, printed a limited number of copies of the score or "partitur" of said "Parsifal" under certain restrictions. That only a comparatively few copies of said score or "partitur" was so printed by said B. Schott's Söhne, and on the title page of each copy thereof was printed the following:

"Das Ab Ausschreiben der Partitur resp. der Stimmen ist nach 4 des Gesetzes vom 11 Juni, 1870, untersagt, ebenso das Vergeben derselben an Dritte zum Zwecke der Aufführung. Zuwiderhandlungen gegen dieses Verbot werden von Verlagshandlung gerichtlich verfolgt."

Which translated into English is as follows:

"The copying or taking of excerpts of this orchestral 'partitur,' or any of the parts for single instruments, is legally prohibited under paragraph 4 of the laws of the 11th of June, 1870.

"The delivery of such excerpts or copies of said partitur to any third parties for purpose of performance is likewise forbidden. Anyone acting contrary to the foregoing will be prosecuted by the publisher in the courts."

And underneath this was printed on each of said copies in large letters

"PERFORMING RIGHT RESERVED."

That in addition thereto each of said copies was separately numbered for identification, and there was printed at the bottom of pages 37, 57, 140, 141, 159, 175, 195, 211, 231, 247, 263, 277, 289, 301, 313, 325, 341, 353 and 365 on each of said copies the following words:

"Diese Partitur darf nicht zu Aufführungen benutzt werden."

Which translated into English is as follows:

"This partitur is not to be used for any performance."

VII. That as a further precaution against the use of said partitur for any stage performance, every person who received a copy of the same was obliged to and did sign a form of agreement, as follows:

"Der Endesunterzeichnete verpflichtet hier durch sich, seine Erben oder Rechtsnachfolger das Von ihm käuflich erworbene Exemplar der Orchester-Partitur. 'Parsifal' von Richard Wagner.

(die nummer tragend)

weder zu öffentlichen Aufführungen irgend welcher Art zu gebrauchen noch dasselbe, unter welchen Rechtstitel auch sein möge, an Dritte zu übertragen, oder zu gestatten, dass zum Zweck öffentlicher Aufführungen Theile daraus abgeschrieben werden.

"Für jede Verletzung vorstehender Verpflichtungen hat der Unterzeichnete eine Conventionalstrafe von mark Tausend an die Verlagshandlung B. Schott's Söhne in Mainz zu entrichten."

Which translated into English is as follows:

"The undersigned agrees for himself and for his successors and legal representatives that he will not use the purchased copy of the orchestral partitur of 'Parsifal' of Richard Wagner, which bears the number — for public performance of any kind, nor that he will transfer the same or any right or title that he may have in the same to any third party, nor that he will permit the copying of any parts thereof for the purpose of public performance.

"For any breach of the foregoing agreement the undersigned will pay a penalty of one thousand marks to the publishers, B. Schott's Söhne, of Mainz."

That no copy of said partitur of "Parsifal" has ever been printed, published, issued, sold, given away or otherwise disposed of without the printed statement thereon that "performing right was reserved," and that said score "must not be used for stage performance," &c., as above set forth.

VIII. That on the 13th day of February, 1883, the said Richard Wagner departed this life, and left him surviving Frau Cosima Wagner, his widow, and Herr Siegfried Wagner, his son, the complainants herein, who were duly declared by the Bavarian Court to be his sole heirs, successors and personal representatives, and as such your oratrices were vested in the title to all of the musical compositions and operas of said Richard Wagner, including said sacred music drama known as "Parsifal," and your oratrices are now the sole and exclusive owners and proprietors thereof, and as such have the right to determine when and where the same shall be performed.

IX. And your oratrices further represent and show unto your Honors and to this Honorable Court that they have never sold, assigned or transferred to anyone the right to perform said "Parsifal," nor have they ever parted with any of their legal or proprietary rights therein, nor have they ever abandoned said work to the public directly or indirectly. That said "Parsifal" has never been performed anywhere outside of Bayreuth, except privately before King Ludwig II of Bavaria as sole auditor and at his command. That the performance at Bayreuth of said "Parsifal" has always been given with due regard to the sacred character of the work and with the proper religious atmosphere required in delineating the Saviour and scenes from His life, including the Last Supper. That such performance at the said "Festspielhaus" in Bayreuth has taken the form of a "Passion Play" and is given with reverence and due solemnity. That said "Parsifal" is performed periodically not for pecuniary gain or profit, but solely in accordance with the desire of its creator and in fulfillment of his æsthetic and ethical design and in the interest of art and musical culture and for the purpose of uplifting the soul by the expression in musical form and sentiment of ennobling religious thoughts and aspirations. That neither of your oratrices has ever benefited in a pecuniary sense from the performances so given at the "Festspielhaus" in Bayreuth, but that on the contrary said Richard Wagner was obliged to borrow large sums of money in order to carry on this great enterprise, some of which is still due and owing, and all the money derived from sale of seats for said performances has been devoted solely and exclusively to liquidate the large expenses incurred thereby. That every season these performances are given new costumes are designed and manufactured and repairs and improvements made in the stage mechanism, and that it has frequently happened that the outlay has exceeded the income, and that consequently your oratrices have been called upon to make up the deficit occasioned thereby.

X. Your oratrices further represent and show unto your honors and to this honorable court that prior to the commencement of this action, the defendant Heinrich Conried offered a large sum of money to your oratrices for a copy of the orchestral score or partitur of said "Parsifal," together with the right to produce the same on the stage in the United States of America. That said offer was refused, and the defendants herein then threatened to produce said "Parsifal" on the stage of the Metropolitan Opera House in the city of New York without the consent of your oratrices, and said defendants then proceeded to advertise the performance of said "Parsifal," to be given at said Metropolitan Opera House in the city of New York, and as an extra performance outside of the repertory of operas announced to be there produced. That thereupon your oratrices caused a letter to be sent to the defendant Conried, all the statements in which are true as matters of fact, as follows:

LAW OFFICES OF HAWES & JUDGE,
120 BROADWAY, NEW YORK, August 31, 1903.

"Mr. Heinrich Conried, Metropolitan Opera House, City:

"DEAR SIR—We have been retained by the heirs and legal representatives of the late Richard Wagner at Bayreuth, Bavaria, to protect their proprietary rights in the sacred musical drama known as 'Parsifal.'

"We are informed that you have threatened to produce 'Parsifal' upon the stage of the Metropolitan Opera House in this city, without the consent and against the expressed wish of our clients, the Wagner family, who are the sole owners thereof, and who have never parted with the rights of performance.

The National Conservatory of Music of America,

128 East Seventeenth Street,
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty Consisting of
 RAFAEL JOSEFFY, LEO SCHULZ, HENRY T. FINCK,
 ADELE MARGULIES, EUGENE DUFRICHE, MAX SPICKER,
 LEOPOLD LICHTENBERG, IRENEE BERGE, CHARLES HEINROTH AND OTHERS.

THE NINETEENTH SCHOLASTIC YEAR

Began September First.

"Unless you give us satisfactory assurance in writing that 'Parsifal' will not be included in your repertory and that you will not attempt to produce same at the Metropolitan Opera House or elsewhere, we shall be obliged to seek the protection of the courts.

"If you or your representatives would like to discuss the matter with us, we shall be pleased to make appointment for interview at this office any day and hour this week convenient to yourself.

"Awaiting your reply, respectfully yours,

"(Signed) HAWES & JUDGE."

That no reply was received to the above letter, but said defendants have continued and still continue their preparations for the stage performance of said "Parsifal" and announce the date of December 24, 1903, for the initial performance thereof at the Metropolitan Opera House in the city of New York. That your oratrices have no adequate remedy at common law, as no money judgment could ever compensate them for the loss and injury which they would suffer if said "Parsifal" should be produced in any place other than the "Festspielhaus" at Bayreuth, Bavaria.

XI. That not only have the defendants herein caused your oratrices great trouble and expense in attempting to defend their proprietary rights as above set forth, but said defendant Conried has also induced many of the singers and musicians under contract with the "Festspielhaus" at Bayreuth to break their said contracts and agreements not to assist in the performance of "Parsifal" outside of Bayreuth, and said defendants have by various means seduced said artists from their allegiance to said "Festspielhaus" at Bayreuth and persuaded them to agree to take part in the proposed performance of said "Parsifal" at said Metropolitan Opera House, all to the injury and damage of your oratrices, who cannot without great difficulty and expense replace said artists.

Your oratrices therefore pray the order, judgment and decree of your honors and of this honorable court:

First—May it please your Honors to grant unto your oratrices a writ of injunction out of and under the seal of your honorable court, enjoining and restraining the defendants and each of them, their agents, attorneys and servants and each of them during the pendency of this action and by the final decree herein, from performing on the stage of the Metropolitan Opera House in the City of New York or on the stage of any other opera house, theatre, public building, or otherwise, the sacred music drama composed by Richard Wagner and known as "Parsifal," or any part thereof, and from claiming to own the same, or in or to the rights of any kind, name or nature or description of or to the same or the manuscript, printed partitur, orchestration, material, scores, songs, words, librettos, published or unpublished, stage rights or performance rights of or to the same or in the same either in the original German or in any other language, and also enjoin and restrain the said defendants and each of them, their attorneys, agents and servants from causing or permitting any interference with the complainants and their rights in producing or licensing others to produce the said "Parsifal" heretofore mentioned, and also enjoining and restraining and forbidding the said defendants and each of them from producing the said "Parsifal" or any portion thereof except under specific license from these complainants or their agents thereunto duly authorized, first had and obtained;

Second—That said defendants pay over unto your oratrices all damages by them sustained by reason of the wrongful acts of the defendants, as above set forth.

And may it please your honors and this honorable court to grant unto your oratrices such other and further order, judgment and decree and relief in the premises as to your honors and this honorable court may appear meet, just and equitable, and as your oratrices upon the facts as upon the trial of this cause they may appear and according to the principles of equity and good conscience may show themselves entitled;

And to the end thereof, that the defendants may, if they can, show why your oratrices should not have the relief hereby prayed for, they may according to the best of their knowledge, remembrance and information, full, true, direct and perfect answers make to such and several interrogatories hereinafter numbered and set out as by the note hereunder written, be required to answer, verification by oath being hereby waived, that is to say:

I. Whether it is a fact that Richard Wagner, who died in the year 1883, was the composer of the sacred music drama known as "Parsifal," and whether at his death all rights in said "Parsifal" passed to the complainants herein, who were duly recognized by law as his sole heirs, and thereby became vested in the sole ownership thereof?

2. Whether it is a fact that said "Parsifal" has never been publicly performed outside of the "Festspielhaus," erected by Richard Wagner at Bayreuth, Bavaria, Germany.

3. Whether it is a fact that no score or orchestra partitur of said "Parsifal" has ever been issued, published, distributed or sold except upon the reservation hereinabove set forth, and without compelling purchasers to sign an agreement as set forth in paragraph "VII" of this Bill of Complaint, and whether it is a fact that upon each copy of said score or orchestra partitur printed and sold appear the words "Performing right reserved," and "This Partitur is not to be used for any performance"?

4. Whether it is a fact that the defendant Conried offered complainants a large sum of money for copy of score and the stage rights of said "Parsifal" in the United States of America, and that such offer was refused, and thereupon said defendant Conried threatened to produce it without the consent of these complainants and proceeded to hire artists, musicians and singers, who were already under contract to the management of the "Festspielhaus" at Bayreuth?

5. Whether it is a fact that defendant Conried could not purchase score or orchestra partitur of said "Parsifal" without signing agreement above referred to, and therefore procured copy from another person who had previously purchased same and signed such agreement?

6. Whether it is a fact that defendants have never received from complainants any license or authority, verbal or written, to produce said "Parsifal" upon the stage of the Metropolitan Opera House or elsewhere?

7. Whether it is a fact that letter, copy of which is set forth in paragraph "X" of this bill of complaint, was received by defendant Conried on or about the day it bears date, and that no reply was made thereto, but that instead thereof announcement was made by defendants that said "Parsifal" would be produced by them on the stage of the Metropolitan Opera House in the city of New York on the evening of December 24, 1903?

And may it please your Honors and your Honorable Court to grant unto your oratrices not only a writ of injunction conformable to the prayer of this Bill of Complaint during the pendency of this action and by its final decrees, but also a writ of subpoena of the United States of America directed to said defendants and each of them on a day certain to appear and answer unto this Bill of Complaint and to abide and perform such order and decree in the premises as to the Court shall seem proper and required by the principles of equity and good conscience.

COSIMA WAGNER and
SIEGFRIED WAGNER
by
GILBERT RAY HAWES.

The defendants Heinrich Conried, the Conried Metropolitan Opera Company and the Metropolitan Opera and Real Estate Company are required to answer the interrogatories in the foregoing Bill of Complaint contained, numbered 1, 2, 3, 4, 5, 6 and 7 respectively.

HAWES & JUDGE,
Solicitors for Complainant,
Office and Post Office Address,
120 Broadway,
Borough of Manhattan,
New York City, N. Y.

GILBERT RAY HAWES,
of Counsel.

UNITED STATES OF AMERICA, STATE OF NEW
YORK, SOUTHERN DISTRICT OF NEW
YORK. ss.:

GILBERT RAY HAWES, being duly sworn, doth depose and say:

I am one of the solicitors for and of counsel with the complainants herein. I have read the foregoing Bill of Complaint and know the contents thereof. The same is true of my own knowledge, except as to the matters therein stated to be alleged upon information and belief, and as to these matters I verily believe the same to be true.

The reason that this verification is not made by one of the complainants in person but is made by deponent is that the complainants reside in the City of Bayreuth, in the Empire of Germany, and are not within the United States of America, but are in Europe, and not within the Southern District, which is the district within which I reside and in which I have my office. That the sources of my information and the grounds of my belief as to the matters in said Bill of Complaint contained are:

First—The possession of the original contract between the late Richard Wagner and B. Schott's Söhne, of Mainz. Secondly—The possession of the printed score or orchestra partitur of "Parsifal," with the endorsements thereon pro-

hibiting the use thereof for stage performance. Thirdly—The possession of the agreements signed by various purchasers of said score binding themselves not to allow the same to be used for any performance. Fourthly—The possession of certified extracts of decree of Bavarian Court declaring complainants to be the sole heirs and successors of Richard Wagner, deceased. Fifthly—The possession of documents, letters and papers given to me personally by complainants and others embodying the facts set forth herein.

GILBERT RAY HAWES.

Sworn to before me this — day of September, 1903.

FRANCIS WHITE PROSCHER, Notary Public Queens County.
Cert. filed in New York County.

FINCK ON THE PHILHARMONIC.

HENRY T. FINCK, the
musical authority of
the New York Evening Post,

comments enthusiastically on the glorious musical season that New York will be enabled to enjoy through the energy and progressiveness of the Philharmonic Society and its directors. Mr. Finck says:

The most important of our musical institutions is the Philharmonic Society, which will begin its sixty-second season in November. As in the case of the best of the European orchestras, our Philharmonic Society has always prospered in proportion to the excellence of its conductors. It reached its climax of popularity under Theodore Thomas and Anton Seidl, when seats were difficult to obtain. Then came several lean years, because the discriminating patrons did not seem to like the conductors provided. A crisis was reached last season, when the receipts fell to a minimum. This persuaded the directors that something unusual must be done to recover lost prestige, and a plan was matured which will doubtless bring back the prosperity of the Thomas and Seidl days. A committee, consisting of E. Francis Hyde, Richard Arnold, Gustav Dannreuther, Felix Leifels and August Roebelen, was appointed to solve the conductor problem, and they succeeded in securing the services of Edouard Colonne, of Paris; Gustav Kogel, of Frankfurt; Henry Wood, of London; Felix Weingartner, of Munich and Berlin; W. de Safanoff, of Moscow, and Richard Strauss, of Berlin.

This is simply magnificent. The importance of such a step cannot be overestimated. All these conductors are of the first rank and it would, of course, have been impossible to secure so many "stars of the baton" for one season but for the contribution of a special fund by several generous friends of the Philharmonic. As it is subscribers will get three or four times their money's worth, in the mere matter of cost, not to speak of the opportunity of hearing so many eminent new conductors at eight concerts. London, Paris and some of the German cities have had such opportunities, but that New York would ever enjoy one seemed only a pleasant dream until this announcement was made.

Every one of the seven Philharmonic conductors will, of course, bring forward his battle horses, which will make the concerts doubly interesting. The orchestra itself has been rejuvenated and otherwise improved; eminent soloists will, as usual, be engaged, and the directors hardly go too far in anticipating that the season will be the most interesting one in the society's long and distinguished career.

New Yorkers should show their appreciation of this splendid musical offering. Nothing quite like it has ever been known in any other metropolis. Those dissatisfied spirits who have (sometimes with justice) thus far always objected to the conductors provided by the Philharmonic Society now will have ample opportunity to satisfy their tastes. We shall have leaders of all the important nationalities, types, temperaments, styles and schools. The "eclectic German population of New York" (as the Berlin Tageblatt recently called them)—that same German public which hitherto has never attended high class concerts in New York—could not desire a better chance to demonstrate its catholicism and to show the true extent of its interest in the best symphonic music.

Those whose contributions have enabled the society to enter on its greater career include Andrew Carnegie, John D. Rockefeller, E. Francis Hyde, Clarence M. Hyde, Grant B. Schley, Elkan Naumburg and James Loeb.

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The American "System."

LUDWIG KARPAT, the music critic of the Vienna Neues Wiener Tageblatt, has written a German letter to a paper in this city defining Dr. Hans Richter's position on the "Parsifal" Profanation," and we have translated the same and publish Karpath verbatim in this issue of THE MUSICAL COURIER. In reading the Karpath letter it will be observed that Dr. Richter attributes the proposed "Parsifal" and other productions that have already taken place in the United States in contravention of European, especially, as is claimed, German, ethics, not to the desire of any one person or groups of persons for gain, but rather to our American "system" of literary and art robbery and our "system" here of acquiring mental property belonging to foreigners and appropriating it without question and without conscience.

In response to the charge that it is a "system" here to rob those who cannot successfully appeal to our legal tribunals for protection we should like to place before Dr. Richter a peculiar condition of affairs existing in the United States from which he might glean some information which can lead to strange conclusions.

Who are our Americans to whom Dr. Richter alludes? An Anatolian, a Kurd, a Scandinavian, a Hun, a German or an Irishman can come here, and after a residence of five years he may become an American citizen. In the following census he will be counted as one of our 15 million voting citizens of the United States, and he is therefore an American. Last week on one day more than 7,000 Italians, Swiss, German, Austrian, Irish, Hungarian, Persian, Russian and Jewish people arrived at this one port of New York—in one day—of whom in five years about 2,000 or more will be Americans—otherwise citizens of the United States—and it is estimated that the foreign immigration into our land this year will reach one million human beings.

But are these people ethnologically or otherwise speaking Americans? Are the children born here of those who during the past 50 years came here Americans? Do they represent the true American spirit, granting that those who established the form and the principles and the laws of what is known as the American spirit were Americans? The men who made these United States, who created them, who after their independence erected this structure of Government, were the direct descendants for many generations of a highly intellectual class of people who came to the New World from England first. The Puritans of New England; the Cavaliers of Virginia and the South; the Catholics of Maryland; the Quakers of Pennsylvania; the Dutch of New Amsterdam—these people were the forefathers of an American "system" that differed as widely from the present American "system" as is possible under any well defined plan of actual revolution intended and proposed for the purpose of establishing a fixed cleavage.

The present American "system" of which Dr. Richter complains is not the result of any principles or plans or theories set forth or established by the Williamses, the Gordons, the Gastons, the Thayers, the Burtons, the Hamiltons, the Thatchers, the Van Rensselaers, the Pruyns, the Sturtevents, the Leftwiches, the Clarks, the Monroes, the Morrisses, the Suydams, the Fletchers, the Lawrences, the Jeffersons, the Benthams, the Moores, the Joneses, the Allens, the Roosevelts, the Hyatts, the Edwardses, the Endicotts, the Elliotts, the Adamsses, the Booths, the Stanfords, the Howes, the Marceys, the Kents, the Putnams, or the Wilsons. Are these Americans?

The present American "system" is represented by the Schoeffels, the Graus, the Ridders, the Cohns, the Cahns, the Cuhns, the Hooligans, the Lobes, the Lillienthals, the Kraemers, the Kruhbeins, the Oppenheims, the Schmidts, the Schultzes, the Rullmans, the Ulmans, the Pullmans, the Schreiners, the Steiners, the Heinzes and the Heiners, the Minowskies, the Klokies, the Schanklinkovitzs and the Schincklefritzes; the Bergenblums, the Bielenbiets, the Knutspans, the Kaskaskians and the Tagengians, the Tirpanis, the Gandolonis, the Aldorinis and the Poldinis, and all these peoples have been pouring into this land by the millions for about 50 years past, re-establishing, reorganizing and reforming the old established American system, superseding it with a "system" derived directly from the lands from which they departed. This inoculation has changed the American "system" into an entirely different organism and that is the phenomenon Dr. Richter is criticizing.

None of the American names of the first group are ever seen in these manifestations of literary or art appropriation, for their American "system" does not comport with it; the new "system," which has transformed the United States from a simple American into a complex and socially disorganized, scientifically undefined body, is responsible for the method disliked by Dr. Richter, and if he will carefully examine the names of the second group he will find among them many that have come from his own land, and not only from Germany and Austria, but from all sections of the globe.

Until an amalgam has been reached and a nation finally established out of this complex and oftentimes hybrid element which is now existing here no conclusion can be reached as to any American "system" based upon a definite social organism. For that reason we have no American music as yet; we have no American art and no American literature to take the place of Emerson, Longfellow, Cooper, Whittier, Lowell or Poe—probably the last of the line for a long time to come. We must first become a Nation, an ethnological unit if possible, or at least a spiritual union, and then we can decide whether the "system" then to be established will permit of such an ethical transgression as the proposed performance of "Parsifal." Dr. Richter must in the meantime look to his own countrymen for the blame of the "profanation," as

he terms it, for the Cohns, the Cahns and the others who are responsible for it are not allied any closer to the American "system" than Dr. Richter is. He knows them. He does not know the American "system," for there is none as yet. The Schmidts, the Mulligans, the Minowskies, the Tabascos, the Cohns, the Pillanis and the Szoklozscimis and Schincklefritzes, &c., may succeed in establishing theirs as the American; but until then it remains theirs and that naturally has been derived from the lands from which they come, and Dr. Richter's land is one of the lands that has contributed many of our latter day Americans. In the meantime we all must patiently await the evolution of the "system," and patience will indeed be required; but the amalgamation of the above two groups may bring about a Nation which will rise to such ethical grandeur as to respect rights, even if they are not protected by law.

The individuals actively engaged in the "Parsifal profanation," as Dr. Richter calls it, are all "Americans," as their names indicate—most of them being full blooded. We will call particular attention to the fact that the ancestors of these gentlemen must have come to America on the Cauliflower, landing near Plymouth Church. For instance: Stage Manager Lautenschläger (slight traces of Algonquin blood mixed with this), Messrs. Morgenthau, Cohnried, Kahn, Schiff, Loeb and Meltzer. The conductor is Hertz, the rehearser Mottl. Parsifal is to be sung by that truly great American, Burgstaller, and a girl from the Green Mountain Oyster State, Miss Milky Ternina, will sing Kundry, who, by the way, is no relative of Maud Muller. Blass, Van Rooy & Horitz is the American firm that finishes the cast, except the flower and feather girls, whose ancestors were all imported recently. The chorus has just arrived from Europe and will return at the end of the season—thank the Lord! And the orchestra is controlled by foreign born citizens, who object to the membership of anyone born on this soil. Most of them come from Germany and Austria, Dr. Richter's own country. Even the scene shifters are Germans. The costumes were made in Germany, and so was the scenery. The work was composed by a German, published by a German house, and is owned by Germans. The only genuine Americans who are expected to participate are those who will pay admission. The deadheads are chiefly foreigners or the descendants of foreigners.

After reading this will Dr. Richter please let us know what he thinks of the American "system"? Wouldn't it have been nearer the truth if Dr. Richter had called it the European system?

Susie Louise Tooker Dead.

MISS SUSIE LOUISE TOOKER, the soprano, died at her home in Brooklyn Sunday, after an illness of several months. Miss Tooker's last engagement was in the choir of St. Anthony's Roman Catholic Church, in Greenpoint. Many years ago she appeared in opera, but her best success was made in concert. During the closing years of her career Miss Tooker devoted herself to teaching. Although she had been singing in public for nearly three decades she rarely appeared before a New York audience.

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PEDAGOGIC COURSES for teachers. These courses, especially indorsed by the Royal Department of Education and Instruction, are in piano, violin and singing. The price for this course is 80 kronen for enrolled students and 160 kronen for outsiders. The certificates given to graduates in this department (according to an order of the Educational Ministerium, May 16, 1895, Z. 11029) serve as the official indorsement of their ability to conduct private schools in these branches. The school year begins on September 15, 1903, and ends on July 15, 1904. The entrance examinations took place from September 16 to September 21. The instruction in any of the main branches, with all the necessary side studies, costs between 200 and 400 kronen per year. The school catalogue will be forwarded on receipt of 80 heller. Applications for admittance (verbal or in writing) can be made after September 1. R. v. PERGER, Director.

VIENNA, 1903.

LUDWIG KOCH, General Secretary.



—MISS—
ADA CROSSLEY

On Tour in Australia.

SEPTEMBER, 1903, to FEBRUARY, 1904.



THE Wagner Festival at Berlin tomorrow, therefore a timely Wagner topic today.

Although they were published in 1899, I have only now read Richard Wagner's letters to Emil Heckel. Interesting correspondence it is, full of matter that cries for quotation and comment in this column.

In the series of Wagner letters (to Feustel) recently published by THE MUSICAL COURIER, you read frequently about Heckel, the Mannheim enthusiast, who became generalissimo of the Nibelungen forces in South Germany. He was one of the staunchest adherents of Bayreuth in those days when the opposition stormed the very citadel of Wagner's stronghold.

But Heckel admits that, like many another Wagnerian, he began by hating the composer's music and misunderstanding his aims. After a performance of the "Tannhäuser" overture—in Karlsruhe, under Liszt's direction—Heckel was aghast over what he termed "frightful music, which set topsyturvy all my preconceived notions of what was beautiful." Does not this naïve opinion prove how far our own generation has progressed—if any such proof were necessary to a world that admires even if it does not altogether understand Richard Strauss. Imagine the "Tannhäuser" overture nowadays setting anything topsyturvy! Some of those who ought to know say that our familiar old friend in E flat is ready to be dedicated permanently and solely to Saengerfest concerts and German picnics.

Vincenz Lachner was the kapellmeister at the Mannheim Opera, which for fifty years—from 1839 to 1890—was run by a committee of more or less unmusical citizens. In 1868 Heckel saw a performance of "Meistersinger" in Munich (rehearsed by Wagner, led by Bülow, and stage managed by Hans Richter), and from this time on he became a faithful and enthusiastic convert to the new cause. He had been much impressed with Wagner's leading of the "Walkürenritt" (Karlsruhe, 1863), but Heckel was not fully under the spell until after his first view and hearing of a Wagner opera. It is a spell of which many millions of us have since

been possessed. And nobody is ever fully cured of it!

Through Heckel's influence Lachner was forced to put on "Meistersinger" at Mannheim, and he did so with such good grace that the score used at the performance was minus 171 lines in the first act of the book, 137 lines in the second act, 345 (!) lines in the third act, most of Sachs' monologue, with the exception of the introductory lines, and the chorus "Wach auf," one of the best musical episodes of the entire work! "In spite of all this, the success was instantaneous," comments Heckel.

In 1871 several of Wagner's eloquent pamphlets came to Mannheim, and Heckel was instantly fire and flame for the Bayreuth "regeneration of German culture and art." He wrote to Wagner, proclaiming himself a warm friend of the Bayreuth movement, and inquiring how he could best prove his devotion. Wagner did not long leave him in the dark. Heckel was thanked for his offer and advised to apply to Carl Tausig (35 Dessauer Strasse, Berlin), "who has for the present undertaken the business management until it be possible to form a committee of patrons." Heckel went to Berlin and Tausig handed him 1,000 "patrons' certificates," to be sold at 900 marks (\$225) each!

Heckel it was who conceived and founded the first Wagner Verein in Mannheim, an inspiration to which the success of Bayreuth was later in a large measure due. These Wagner Vereine sprang up everywhere, as is well known, and were the only sources that for a time supplied the sinews of war.

Tausig died suddenly in 1871 before he could carry out his own pet plan, that of forming an orchestra in Berlin, especially for the purpose of familiarizing the public of the capital with excerpts from Wagner's "Nibelungen," and this orchestra was further to serve as the nucleus of the one to be organized later at Bayreuth.

In a letter from Lucerne (December 6, 1871) Wagner diagrams the orchestra which he desires for the Mannheim concert that he has promised to lead on December 20. This is the plan:

1 Foot High.	Trombones.	Tympani.	Percussion.
1½ Feet.	Horns.	Trumpets.	Fagottes.
2½ Feet.	Oboes.	Flutes.	Clarinets.
<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> <p>3 Bases.</p> <p>8 'Cellos, on raised seats.</p> <p>8 Violas.</p> <p>First Violins. Second Violins.</p> <p>Conductor.</p> </div> <div style="text-align: center;"> <p>3 Basses.</p> </div> </div>			

On December 16, at midnight, Wagner arrived in Mannheim, and was cheered by the members of the Wagner Verein as he stepped from the train. "Heigho! I am no prince," called out the un-

crowned monarch of Bayreuth. When Heckel told him that Vincenz Lachner would introduce the orchestra players before the first rehearsal Wagner jumped a foot off the ground and shouted: "You shouldn't have done this to me, Heckel. I'll go back to Bayreuth at once. These Lachners have for years been disparaging me and my works, and yet on an occasion like this they are the first to crowd about me." Heckel managed to pacify the angry Wagner, and the rehearsal passed off without bloodshed. In the "Tristan" Vorspiel the composer (who was conducting without a score) suddenly stopped and tapped his forehead: "What's the trouble? I've forgotten this part." A score was sent for, Wagner examined the few measures that had slipped his mind, and thereafter had no further need of the printed page. The program of the concert was as follows:

1. "Kaisermarsch."
2. A major Symphony, Beethoven.
3. Vorspiel, "Lohengrin."
4. Vorspiel, "Meistersinger."
5. Vorspiel and finale, "Tristan."

Of this scheme Wagner wrote to Heckel (November 25, 1871): "It does not look pretty, but it will sound well."

It was in Mannheim, too, on this occasion that Wagner first heard his "Siegfried" Idyll. He brought from Bayreuth the manuscript of his "private composition," as he called it, and two performances were given before an audience consisting only of Frau Cosima Wagner, Friedrich Nietzsche, Alexander Ritter and his wife and Pohl, the critic and author of the "Wagner Studies." The orchestra numbered only six first violins, six second violins, four violas, four 'cellos, two double basses, one flute, one oboe, two clarinets, two horns, one fagotte and one trumpet. The first public performance of the "Siegfried" Idyll took place eight years later, in 1879.

A tender compliment to Cosima is the postscript of a letter dated January 3, 1872 (Lucerne). Wagner writes: "If I do not enclose separate greetings from my wife it is simply because I do nothing without her and because she has always a share in everything that I give."

Heckel was present at the laying of the cornerstone in Bayreuth (May 22, 1872) and lived at Wagner's home, "Fantaisie," with Hans Richter. In the evening Wagner went to the piano and played and sang the newly completed "Aufzug Hagens an die Mannen." Heckel says of Wagner's singing: "His voice sounded full and strong, and accomplished the intended dramatic effect with drastic clearness and great energy." The cornerstone was celebrated with a model performance of Beethoven's Ninth Symphony. At the rehearsal Niemann asked Wagner to beat time at the beginning of the solo quartet. "I will not beat time," answered Wagner; "that would make the delivery stiff. Sing this part ad libitum. You are able to do it, because you are such an excellent artist. That is why I



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chose you and the others for this quartet. I will paint it for you in the air."

It is to be hoped that this advice of the master will not be taken literally by contemporary conductors and singers, for there were only one Wagner and one Niemann.

To the 'cellists and bassists Wagner said: "Gentlemen, you ought to know your solo from memory by this time. Please look at me. I shall not beat time. I shall draw it for you in the air. This part must speak, like a recitative." Heckel admits that the result was "wonderful."

Other incidents of the celebration were Cosima's energetic banishing from Bayreuth of a journalist who had spread a sensational but untruthful story of Bismarck's attitude toward Wagner, and the ride from the site of the playhouse to Fantaisie. In the carriage were Wagner, Nietzsche, Von Gersdorf and Heckel. Wagner was very quiet, and sat, as Nietzsche afterward put it, "looking deep into himself with a long look." It is easy enough to surmise the thoughts that must have crowded Wagner's brain on that day.

It will be remembered that even after the ways of Wagner and Nietzsche had parted rather sharply the poet-philosopher wrote feelingly of the "incomparable days" that he spent at Bayreuth during the cornerstone ceremonies.

At this time Cosima Wagner told Heckel that her husband had "conceived and worked out completely in his head" four dramas, "Luther," "Frederick the Great," "Hans Sachs" (his second marriage!) and "Duke Bernhard of Weimar." Mention is made, too, of recorded discussions on art questions with such interesting and important personages as Liszt, Nietzsche, Count Gobineau (author of that great study "The Renaissance"), Heinrich von Stein, and others. What vivid lightnings must have flashed from the meeting of those overcharged intellects!

Heckel says distinctly that there is a Wagner "Self Biography"! This was repeated in the Vienna papers a year or so ago, but at once emphatically denied by Siegfried Wagner and his mother. It would be interesting to get a look behind the scenes on this question.

In 1872 Liszt joined the Mannheim Wagner Verein and paid his 15 gulden like any other plain member. He called the association "Mutterverein."

Lachner petitioned for retirement and a pension, but when he heard that Heckel was endeavoring to bring Hans von Bülow to the conductor's desk at the Mannheim Opera, Lachner withdrew his application, improved rapidly in health and suddenly became several years younger. Wagner's enemies were only a little less determined than his friends.

In November, 1872, Wagner and Cosima went to Mannheim in order to hear a performance of the "Flying Dutchman." At Heckel's home Wagner played him the latest parts from the "Nibelungen," the Norns scene and Siegfried's Rhine journey to Gibichungen. "Watch my fingers," said the composer, gaily; "I don't play like the ordinary pianist, who puts his thumb under his hand; look you, I put my thumb over my hand!"

This Mannheim visit was not without some unpleasantness for Wagner, as Lachner had so mutilated the score of the "Flying Dutchman" that the composer left the theatre in a rage after the second act.

Langer, the "second" leader at the Mannheim Opera, asked what he might use as entr'acte music. "Use all the music that conductors cut from my scores," replied Wagner; "it will keep you busy for years."

With reason, Wagner seemed to be extremely sensitive on this question of "cuts." In the pamphlet "Ueber Schauspieler und Sänger" (a copy of which he presented to Heckel) Wagner wrote in lead pencil:

Hat jeder Topf seinen Deckel,
Jeder Wagner seinen Heckel,
Dann lebt sich's ohne Sorgen,
Die Welt ist dann geborgen!

RICHARD WAGNER,

Excised Guest in Mannheim, November 19, 1872.

Again, on the back of a photograph of Cosima, which she sent to the Heckel family, Wagner wrote:

Frau Cosima in guter Laune
Darüber Niemand erstaune:
Sie hat einen guten Mann,
Der schön componiren kann,
Desswegen zum Angedenken
Thut sie sich an Heckels schenken.

Mannheim poem, by the composer of the
"Flying Dutchman," without cuts!

The verses are poor, but the sarcasm is sincere.

Wagner agreed to debate in public (in Mannheim) about the merits of his works. No opponent appeared! It was a peculiarity of Wagner's adversaries that most of them brayed when he was absent, but cooed the moment he appeared.

In 1873 Ernst Frank succeeded Lachner at Mannheim, and at Heckel's suggestion produced "Lohengrin" without cuts. Overjoyed at the news, Wagner rushes into verse—and this time it is clever verse—as follows:

Hoch lebe Kapellmeister Frank!
Die von des Streicher's Sitze stank,
Er rein'ge die Orchesterbank,
Und sitze drauf zu unsrem Dank!
Selbst Wagner's Partituren-Schrank
Steh' ihm dann offen, frei und frank:
Wär's auch für Vincenz übler Trank,
Und würd er selber drüber krank—
In's Grab einst selbst Patroclus sank:
Ich ruf': es lebe P. P. Frank!

R. W. (Poëta!)

(This poetical flattery did not prevent Frank from later deserting the cause of Wagner.)

In a letter dated September 23, 1873, Wagner refers to the fact that Chicago had made him an offer to produce the "Nibelungen" there, in case the Bayreuth project should prove a failure. And that was only a couple of years after the great fire.

At a time when the prospects of Bayreuth looked most bleak (end of 1873) owing to a passing defection on the part of King Ludwig of Bavaria, and when Wagner threatened "to nail up the entrance to the playhouse so that at least the owls may not nest there," Heckel was able to go to Bayreuth "and to inspire the master and his discouraged friends with new confidence and trust." Heckel here arrogates to himself a role that was shared with him by Liszt, Feustel, Baron von Loën, Baroness von Schleinitz, Adolf Gross and other undaunted Wagnerianer.

Heckel did indeed persuade Wagner to write him a diplomatic letter, which was forwarded to the Grand Duke of Baden with the request for an audience, wherein Wagner wished to show cause why the Grand Duke of Baden should not ask Emperor William I of Germany to aid Bayreuth with a financial guarantee! Very properly and very politely the Grand Duke refused this amazing request.

In connection with certain "Parsifal" data presented in the editorial columns of THE MUSICAL COURIER (September 16) there is herewith quoted an important passage from a Wagner letter to Heckel, written in Bayreuth on March 5, 1874, after King Ludwig had agreed to lift the sinking fortunes of Bayreuth: "The King allows us a credit of 100,000 thalers from his privy purse, in order that we may for the present be able to pay for stage appliances, decorations and gas contrivances; this with the understanding that during the continuance of this credit all new patron moneys be placed to the King's account, until the loan shall have been canceled; also that until such time all the aforementioned outfits remain the property of the Royal Chamberlain Bureau. This is the contract."

Wagner had bitter enemies at the court of Munich, who even in small matters left no means untried wherewith to anger and annoy the composer. Thus his petition that he be allowed to cut a door from his own garden to the royal gardens was sharply refused by the minor officials at King Ludwig's court. When, in May, 1874, the King granted Wagner his customary "birthday wish," Wagner promptly asked permission to cut the door that would shorten the way from his home to the playhouse. King Ludwig at once granted the wish. That is the story of the little latch gate that affords visitors the chance to pass from the royal gardens to the quiet grave of Wagner.

In Vienna, in 1875, Heckel heard Wagner sing the entire third act of "Die Götterdämmerung," with Joseph Rubinstein at the piano. "It was pro-

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digious," writes Heckel, "and favored indeed were those who had the privilege of listening." Among the listeners were the Baroness von Dönhof and Anton Bruckner.

Wagner thought highly of Bruckner, and spoke of performing his symphonies, then almost unknown. During this visit, too, the gifted Hugo Wolf played some of his early songs for Wagner and received warm praise. Hans Makart gave a dinner at his studio for Wagner and introduced him to Vienna's highest aristocracy. The Hellmesberger Quartet played Beethoven. When, however, an ambitious pianist began to improvise on themes from Wagner's operas the composer fled forthwith.

Brahms visited Heckel in Mannheim, and the host wrote, after the departure of his guest: "I gained the impression that it does not displease Brahms to be put forward by Wagner's enemies as an antagonist to the Bayreuth master." Heckel diplomatically refrains from telling us what Wagner thought of Brahms!

At one of the Bayreuth rehearsals, in the hall of the Hotel Sonne, Wagner felt in such good humor that he actually stood on his head! It was an example that the musical world followed for a time after the Bayreuth opening.

"When Liszt played at Wahnfried," says Heckel, "everyone hurried into the music room. It is almost impossible for those who have not heard Liszt to imagine the wondrous beauty of his playing, its intimate, individual, poetical charm, mirrored so faithfully from his tender soul. And when beautiful women sat around him one almost felt this soul in his playing—playing that sounded not like a reproduction, but like an artistic, personal conversation, the conversation of a Liszt."

On one occasion Liszt played his "St. Francis" legend, and Wagner was enchanted. A discussion ensued about a certain Bach fugue, and, according to Heckel, "Wagner played the fugue as he thought it should be interpreted." That must have been a convincing performance for Liszt, done by a man who crossed his thumb over his hand! Wagner and Liszt then played waltzes by Strauss and Lanner, and Frau Cosima and Heckel, and Frau von Meyendorf and Frau Heckel danced.

Heckel claims to have inspired Hans von Wolzogen with the idea of compiling his well known guide to the Wagnerian leit-motives. Wolzogen is yet to be heard from on this point. These are always ticklish questions.

In 1876 Emperor William congratulated Wagner in Berlin after a performance of "Tristan and Isolde." William promised to go to Bayreuth for

the opening, and he kept his promise. However, Heckel does not mention the fact that the Emperor privately professed his entire ignorance of Wagner's music and of his aims, and went to Bayreuth under protest, and solely, as he is reported to have said, "in order to set a good example in an artistic movement which threatens to become national." In Bayreuth the monarch expressed his wonder that the enterprise had succeeded, and confessed to Wagner that he had expected to see it fail. King Ludwig came to the last performance, but spoke to no one except Wagner. Between the acts the King sat in his box reading the Nibelungen poem.

After the opening festival it was found that there remained a deficit of \$40,000.

It was at this period of Bayreuth's history that Wagner's hold on the affections of certain of his friends manifested itself most strongly. Hans von Bülow gave concerts in order to help pay the Bayreuth debt. Glasenapp turned over to the fund all moneys accruing from the sale of his Wagner biography. King Ludwig again came forward with another loan.

Wagner directed some concerts in London and then went to Ems, where he finished the book of "Parsifal." At this time he was ill, and looked wasted and worried.

The Catholic priest, Friedrich Bauer, from Mannheim, Heckel and Pohl were the first ones to whom Wagner read his "Parsifal." Heckel says that his impressions were "indescribable." He continues: "The master read the poem with such deep expression and intense feeling that he was overcome and had to leave the room. We, too, sat in silence, and it was a long time before we knew ourselves back on earth."

Wagner's projected school "for the formation of style" was much talked of after his return to Bayreuth. He waxed angry when asked whether it was to be a "conservatory." "What does a conservatory conserve, anyhow?" he screamed. The question is timely, too, in the year 1903.

Heckel became the president of the committee that ran the Mannheim Opera, and he reports that in 1877 Anton Seidl applied for the position of conductor there, but later withdrew his request. Wagner wrote about this: "Seidl tells me that he has withdrawn his application. He does well in the matter, for, though he is gifted, he has had absolutely no experience."

In a telegram addressed to Heckel, Wagner signs himself "Parsifal"!

Mannheim produced "Rheingold" and "Walküre," but when Heckel's demand was refused (by

the city) for extra appropriations with which to put on "Siegfried" and "Götterdämmerung," the consistent Heckel resigned the presidency of the opera committee.

Once, when Heckel had expressed his intention to study Schopenhauer, so that he should better be able to understand Wagner, the latter laughed, and said: "Better stick to your own good common sense, Heckel."

Heckel remembers that just before the beginning of the first piano rehearsal for "Parsifal" Wagner stepped to Cosima's side and almost reverently said: "Come, wife, you have helped me to create my work, and I want you by me now."

About the much discussed Flower Scene we learn that after the last rehearsal in Bayreuth Wagner was radiant with happiness and said: "This is the first time in my life that I have seen and heard a thing put on the stage exactly as I have imagined it to myself. It is marvelous."

The German Crown Prince (later Emperor Friedrich III) attended next to the last performance of "Parsifal." After the first act the Prince found occasion to remark: "I am unable to find words with which to picture the impressions I have received. My expectations have been far surpassed. It is wonderful. I am deeply moved, and I fully comprehend why 'Parsifal' could not be framed in the modern repertory of other opera houses. The whole performance is so spiritual that I do not for a moment feel as though I were in a theatre." Four years later the Crown Prince went again to hear "Parsifal."

Wagner directed the last act of "Parsifal" on the last night, a fact not generally known. Reichmann, who sang Amfortas, afterward told Heckel: "Only the master could force one to such a terrific expenditure of energy and of vocal power." The financial results of this 1882 festival were very favorable. The King of Brazil, too, had been a visitor, incognito.

In the fall of 1882 Heckel again became president of the Mannheim Opera committee, and this time permission was given him to produce "Siegfried" and "Götterdämmerung." At the latter performance Liszt and the Wagner children were present.

Heckel asked Wagner's permission to produce the entire first act of "Parsifal" (in concert form) at Mannheim. Wagner telegraphed:

Whole first act too much and too monotonous. Finale from transformation scene would be enough.

WAGNER.

On January 14, 1883, Wagner writes: "I never grow angry any more about anything, and I have

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myself massaged twice a day." Less than one month later Wagner died suddenly in Venice (February 13, 1883). He had planned twenty-four productions of "Parsifal" for the summer of 1883.

Other "Parsifal" data of interest today are these, noted by Heckel: "All the criticisms and remarks made at the performances in 1882 and 1883 were recorded in a book of forty printed pages, which at later performances was found to be of the greatest assistance in preserving the character and tradition of the original production under the master's own eye."

After the 1884 festival Heckel writes: "Now for a bust of Wagner in my house and 'Tristan and Isolde' at the Mannheim Opera—then my mission is ended." The bust was unveiled on September 15, 1887, and later in that year "Tristan and Isolde" was given, with Cosima Wagner as one of the listeners.

Heckel engaged Weingartner for the Mannheim Opera, and the young conductor made himself famous at once by refusing to cut the Wagner scores during Heckel's absence. "You must cut me first before I touch the scores," said Weingartner, melodramatically but nobly.

Heckel says: "Only for the unknowing is it necessary to say that neither any other individual nor any association could have continued the Bayreuth festivals so completely in the spirit of Richard Wagner as did his wife Cosima."

In 1896 Heckel sent to Wahnfried the baton with which twenty-five years before Wagner had directed the private performance of the "Siegfried Idyll" in Mannheim. Fräulein Eva Wagner wrote to the faithful Heckel: "Everything that pertains to the master is kept as a holy relic at Wahnfried. I think that the consecration which the baton once received will be well preserved here."

Almost at the end of his book Heckel writes: "I have repeatedly pointed out how little Wagner was concerned with the outward effect of his Bayreuth enterprise and how he would fly into a rage when anybody would congratulate him on his 'success' and completely misunderstand the man's chief aim and ambition, to found a home and a centre for German national art and culture."

Perhaps all these things are ancient history, but they seem worth rereading occasionally.

LEONARD LIEBLING.

FREDERICK W. SCHALSCHA,

Solo Violinist,
INSTRUCTION,
154 Madison Avenue, near Thirty-second Street,
New York.

WE reprint herewith in full a letter published in the New York Staats-Zeitung last week.

Ludwig Karpach is one of the leading European music critics and an authority besides on Wagneriana, literary and musical. Editorial comment on the appended letter will be found elsewhere in this issue of THE MUSICAL COURIER:

VIENNA, September 9, 1903.

To the Editor of the New York Staats-Zeitung:

A New York correspondent cabled as follows yesterday to a Vienna paper:

"Director Conried has some interesting comment to make on the news published in a Vienna paper and cabled to New York regarding the advice of Dr. Hans Richter, to boycott Mr. Conried in case he insisted on his production of 'Parsifal' in New York." There then follows the interview with Mr. Conried. In view of the fact that I was the one who at the time published Dr. Richter's views on the "Parsifal" question in the Neues Wiener Tageblatt I take the liberty of asking the Staats-Zeitung to make a few corrections. In the first place it is not correct that Dr. Richter proposed a boycott against Mr. Conried. On the other hand it is true that Dr. Richter was the first (of those who have pledged allegiance to Bayreuth) to declare ridiculous the legal aspect of the "Parsifal" performances in New York. "We all know," so said Richter, "that the laws of the United States allow the production of 'Parsifal,' and that therefore any suggestion of European influence as regards the prevention of such a performance is, to say the least, inconceivable. To attempt to put on the brakes here would be to attempt the impossible. To stop this performance there might be only one adequate method—a method which, however, is almost impossible owing to present international conditions. This method, an American invention, is the boycott. When I mention this matter I do so only from a standpoint of the highest morality. We who in the civilized countries of Europe receive protection for the products of the intellect should at every occasion demonstrate the fact that we will have nothing to do with a land in which the highest possession of mankind, the intellectual creations of our great ones, are stolen for purposes of profit. It is the disgrace of this century that while, for instance, the invention of the corkscrew is protected from all sides, the holiest emanations of an inspired brain are absolutely free. As I remarked before, such a boycott would be a Utopia, and I mentioned it only in order to give expression to my moral anger."

One can see from these words of Richter's that although he spoke of a boycott, he suggested its use not against Conried so much as against America in general. But even this is to be taken cum grano salis.

Every sensible person will be able to see at once that Richter's dissatisfaction concerns itself solely with the laws of the United States. His utterances are, in fact, only the results of his ideal standpoint—a standpoint which, no doubt, is that also of many American citizens. Richter himself declared that his speech was entirely Utopian, and that it was meant merely to express a protest against the laws of a country which would allow literary piracy. Among other things Mr. Conried said to the editor of the Staats-Zeitung: "I declare that Hans Richter is too well aware of the true state of things to make the statements accredited to him in the Vienna paper. Dr. Hans Richter, according to my opinion, must be well aware of the fact that all representative personages in Europe are not only willing to see 'Parsifal' produced in America, but they have also heartily congratulated me."

With permission, Herr Director Conried! Dr. Hans Richter, when I spoke to him on August 22 about the

"Parsifal" question, was informed on none of these points, and least of all did he know anything about the opinions of the "representative personages" who congratulated Herr Conried! Richter is influenced to my mind only by the opinions of the circles who can prove their right to take part in artistic discussions. According to my humble view Frau Cosima Wagner, for instance, is much more competent to form an opinion on the "Parsifal" question than any one of Mr. Conried's "representative personages." But this is a mere detail. All the untruths with which the papers are filled daily will elicit no response from the Wagner family. I believe that I am not committing any indiscretion when I publish the following quotation from a letter written to me by Fräulein Eva Wagner, and which was hardly meant for publication: "Were we inclined to deny all the errors that are published every twenty-four hours, we should be obliged to make daily dementia. Therefore, in matters of this kind we prefer to maintain that silence which has up to now proved to be the best answer." The track is cleared! Of all those who group themselves about Wahnfried, nobody will have anything more to say. "Parsifal" will probably be produced in New York. That seems almost certain. Therefore, I would wish that in the interests of the cause Felix Mottl direct. It is of the greatest importance to the adherents of Bayreuth that everything possible be done for the "Parsifal" performance. The fact that Director Conried is not remiss in this direction, and that he has not spared expense, in some measure consoles me for the inevitable. Whether it be he or another—that is immaterial to us. This is why the dissatisfaction with the New York "Parsifal" production is not directed against Conried's person but against the system that makes this performance possible. All this was the kernel of Hans Richter's remarks. If I have here taken his part it was done solely because he is at present in a distant village, where the many writings of the day do not reach him, and therefore he is not able to protect himself. I am convinced that I have echoed his views, and that he will later indorse this explanation.

I inclose a copy of my conversation with Richter, and thank the worthy editor in advance for his free insertion of this correction. Respectfully and sincerely,

(Signed) LUDWIG KARPACH,

Music Critic of the Neues Wiener Tageblatt.

VIENNA IV, Frankenberggasse 3.

Mr. Carl Back from Alaska.

WILLIAM C. CARL, the organist of the "Old First" Presbyterian Church and director of the Guilman Organ School, is back from Alaska. Mr. Carl looks brown and rugged after his 15,000 miles' trip and exuberant spirits match his appearance. The traveler spent some forty-four nights on steamers, boats and train to the heart of the Klondike. He was in the Arctic Circle during the month of perpetual day and as a result of this wonderful journey has many experiences and anecdotes to relate.

This week Mr. Carl is making preparations for the re-opening of the Guilman Organ School on October 12. Applications are coming in from all sections of the country. The classes in theory, which will be conducted by Clement R. Gale this season, will be organized the opening week, and Mr. Carl will at the same time begin his instructions on the organ. Thursday of this week Mr. Carl will inaugurate a new organ at Bangor, Pa. He has a busy winter ahead of him.

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JOHN BARNES WELLS.

MR. WELLS, a pupil for the last two years of John Dennis Mehan, has won golden opinions for his beautiful singing and voice production. When he sang the "Creation," with the East Orange Oratorio Society in May, two papers said:

Mr. Wells, in his usual quiet and undemonstrative style, did full justice to the work entrusted to him, and gave a splendid interpretation of the recitatives and arias, and, of course, singing "In Native Worth" superbly. Mr. Wells undoubtedly has a great future as a singer. There is a quality and richness in his voice and his way of using it which reminds one of the late Sims Reeves, the greatest of English tenors.—Orange Journal.

Mr. Wells, who is rapidly coming into prominence as a concert singer, endowed with a tenor of remarkably fine and sympathetic quality, which he uses with the ability of a thoroughly cultured and sound musician, captivated his hearers by his interpretation of "In Native Worth," in which the charm of his tones, his finished vocalization, his intelligence in phrasing and his skill in modulation combined to give distinction to one of the most gratifying performances of the evening.—Newark News.

After he sang for the Tuesday Musical Club, of East Orange, the following appeared:

Special notice must be given of the singing of Mr. Wells, whose beautiful, pure tenor voice simply took his audience by storm. Mr. Wells is an artist of the first rank, and, though a young singer, merits the success he has already won. No tenor heard in Orange this season has made such a favorable impression. He sang all his numbers in a charming and artistic manner. Especially was this seen in his rendering of the recitation and solo, "Ah, Fill the Cup" and "Moon of My Delight," from the "Persian Gardens."

The Tuesday Music Club is to be congratulated in securing the assistance of Mr. Wells in giving the Orange music lovers an enjoyable afternoon.—East Orange Record.

An agreeable surprise was in store for the audience in the voice and artistry revealed by Mr. Wells, who possesses the purest, sweetest and most beguiling tenor heard in this city and neighborhood during the past season. It is one of those rare organs to be prized when heard, a lyric tenor singularly fine in its warm, rich and sympathetic quality; remarkably even throughout its wide range; stirringly resonant when its full and ample power is exerted, and lending itself readily to variety in musical coloring. His exceptional natural endowment has been developed to such a degree by profitable study of the art of bel canto that his vocalization is a delight to critical listeners. The alluring charm in his tones and the refinement and finish of his vocal style were disclosed in a fascinating and irresistible manner in Fisher's "Under the Rose," MacDowell's "The Robin Sings in the Apple Tree," White's "The Sea Hath Its Perils," the "Ah, Fill the Cup," and "Moon of My Delight," from Liza Lehmann's "In a Persian Garden," and in Black's dainty "Violets" and White's "Mary, Dear," the latter given as encores. He is a singer whose feeling for the sentiment, the poetry and the beauty in music is as affluent as it is sincere, and his ability to give expression to it by temperamental and vocal means imbues his

singing with a vital quality that stirs the pulses and moves the emotions. He is a young artist, who should be heard here at some important concert next season.—Newark Evening News.

The New York Herald, publishing a picture of him, said last March:

J. Barnes Wells, of New York, the tenor in the Munn Avenue Presbyterian Church, of East Orange, is a favorite with the musical set of the Oranges, his admirers considering him a second Evan Williams and predicting a brilliant future for him.

Mr. Wells made a fine record as a singer in Syracuse, where he sang in many of the leading churches while attending the Syracuse University. While there he studied music with Prof. Richard Grant Calthrop, now head of the vocal department of the university. A year ago he came to New York and secured the position he now holds in Munn Avenue Church. His concert work has been the subject of much favorable criticism, and has surprised the most critical audiences, his chest notes being considered remarkable.

Mr. Wells comes of a musical family, his father being a tenor singer. The young man is a pupil of John Dennis Mehan.

In April he was soloist at the Musical Art Society concert, and the Newark News commented thus:

It was a fresh, sweet and sympathetic tenor which John Barnes Wells revealed in the Steersman's Song from "The Flying Dutchman," Ronalds' "Night," Clay's "I'll Sing the Songs of Araby" and a pretty bit which he gave as an encore. Sound musicianship is back of this young man's vocal performances. In addition to a voice, a true lyric tenor, that is remarkable for purity and evenness throughout its extended range and for the beauty, warmth and caressing quality of its liquid tone, he is so well schooled in vocal art that his singing reaches a high plane of artistic excellence. It is intelligent, mellifluous and so finished that it is irresistible in its appeal to sensitive and cultured hearers, as was indicated by the rather stormy enthusiasm aroused by his interpretation of the emotional and musical contents of Clay's fine old song.

Three final press excerpts follow:

"Prometheus Unbound," the incidental solos in which were sung in fine style by John B. Wells, tenor of the Munn Avenue Church Quartet Choir. Mr. Wells has an admirable voice, which he uses with an evidence of training in a good school. It is vibrant without the objectionable tremolo which is so much the fashion, and he sings easily and with good control.—Orange Chronicle.

In the Buck composition the club had the aid of Mr. Wells as soloist, and his share in the performance gave it a fine distinction and earned for him much applause and several recalls. His voice is one of those rare organs, a pure lyric tenor. Its tones throughout its extended compass are singularly even, warm, mellow and sympathetic, and so musical and fresh that they delight the ear, while his expressive singing stirs the emotions. Fortunately his artistry is as fine as his voice, and the blending of the two enables him to secure charming effects. It is gratifying to note that his unusual worth as a singer is being rapidly recognized.—Newark News.

The tenor may always count upon making a very distinct impression in the solo, "Ah, Moon of My Delight," and Mr. Wells aroused the enthusiasm that uncommon achievement in vocal effort provokes by his singing of it. His voice, a lyric tenor of rarely beautiful and

sympathetic quality, is controlled by such firm and fine art in vocalization that it is fairly ravishing in the charm it exerts in such an air. The pianissimo effects he secures by his skillful modulation of tones remind one of De Pachmann's achievements with the piano; but the warmth and tenderness with which he imbues his utterances are more penetrating and moving than any colorful tones a pianist can produce. His singing was not only masterful from a technical point of view, but also an irresistible appeal to the emotions.—Newark Evening News.

Mrs. Laura E. Morrill's Pupils.

MRS. LAURA E. MORRILL has returned to her studio, in the Chelsea, West Twenty-third street, after a summer in New London, Conn., where she had pupils from different sections of the country. Miss Lillia Eunice Snelling, the young contralto, whom Mrs. Morrill introduced at the Waldorf in May, has appeared several times in concerts and receptions, notably with members of the Boston Symphony Orchestra in Swampscott, in August; in a recital in Greenwich, Conn., September 26, Miss Marie Hoover, accompanist and pianist; in Norwich, Conn., at a reception in August. She has a number of fine concerts booked for the early winter in Brooklyn, Salem and Newton, Mass. She sang in a New London church during July and August, and in Boston September 5 in public.

Miss Alice McGregor, soprano pupil, has been singing in churches and concerts in Saratoga, N. Y.

Mrs. St. John Duval has sung in concerts in Wisconsin and Virginia and all with pronounced success.

Mrs. Morrill will be glad to see old and new pupils between 9 and 3 daily.

Recitals by Mrs. Hadden-Alexander.

MRS. HADDEN-ALEXANDER will give recitals this week in Montrose, Pa.; at Elmira College in Elmira, N. Y.; at Wells College in Aurora, N. Y.

Friday, September 18, Mrs. Alexander gave a successful recital at Lake Erie College in Painesville, Ohio. Her program on that occasion follows:

Toccata and Fugue, D minor.....	Bach-Tausig
Gigue.....	Bach
Loure.....	Bach
Fantasia, C major, op. 17.....	Schumann
Valse Etude.....	Saint-Saens
Poeme Erotique.....	Grieg
Le Papillon.....	Grieg
Nocturne, op. 37, No. 2.....	Chopin
Polonaise.....	MacDowell
Etude de Concert.....	Backer-Grondahl
Barcarolle, G major.....	Rubinstein
Caprice Espagnol.....	Moszkowski



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October 5—Evening, Baltimore, Md.
 " 6—Evening, Indianapolis, Ind.
 " 7—Matinee, Rockland, Ill.
 " 7—Evening, Milwaukee, Wis.
 " 8—Matinee, Minneapolis, Minn.
 " 8—Evening, St. Paul, Minn.
 " 9—Evening, Minneapolis, Minn.
 " 10—Matinee, Sioux Falls, S. Dak.
 " 10—Evening, Sioux Falls, S. Dak.
 " 12—Matinee, Denver, Col.
 " 12—Evening, Denver, Col.
 " 14—Matinee, Salt Lake, Utah.
 " 14—Evening, Salt Lake, Utah.
 " 15—Evening, Butte, Mont.
 " 16—Evening, Spokane, Wash.
 " 17—Evening, Seattle, Wash.
 " 19—Evening, Whatcom, Wash.
 " 20—Evening, Vancouver, B. C.
 " 21—Evening, Tacoma, Wash.
 " 22—Evening, Olympia, Wash.

October 22—Evening, Aberdeen, Wash.
 " 24—Evening, Portland, Ore.
 " 26—Evening, Sacramento, Cal.
 " 27—Matinee, San José, Cal.
 " 27—Evening, San Francisco, Cal.
 " 28—Matinee, Oakland, Cal.
 " 28—Evening, San Francisco, Cal.
 " 29—Evening, San Francisco, Cal.
 " 30—Matinee, San Francisco, Cal.
 " 31—Matinee, Los Angeles, Cal.
 " 31—Evening, Los Angeles, Cal.
 November 3—Matinee, Austin, Tex.
 " 3—Evening, San Antonio, Tex.
 " 4—Matinee, open.
 " 4—Evening, Dallas, Tex.
 " 5—Evening, Galveston, Tex.
 " 6—Matinee, open.
 " 6—Evening, Houston, Tex.
 " 7—Evening, open.
 " 9—Evening, open.
 " 10—Evening, Washington, D. C.



Greater New York.

NEW YORK, September 28, 1903.



ME. LOUISE FINKEL, the well known vocal instructor, has always made location a feature. Her fine studios on Fifth avenue have been prominent among the many attractive haunts of New York musicians.

They have been enjoyed by scores of young people, now gone out to the home or in professional life, and by those now studying with her. The march uptown has during the past season undermined the privacy and charm of the Finkel studios; quick to grasp the situation, she has removed to the Rockingham, 1748 Broadway, corner of Fifty-sixth street. The new studio has for environment Central Park, Carnegie Hall, the Grenoble, Wellington and St. Quentin, and the convenient arteries of Broadway and Seventh avenue. It is an elegant and expensive studio, but such is demanded of the live teacher of today, and Madame Finkel is very much alive.

Grace Tuttle, soprano, and William G. Chamberlain, baritone, artist pupils of Francis Stuart, shared in a morning recital at the double studio on Saturday, with George Shiel at the piano. New Yorkers are becoming acquainted with the beautiful singing of Miss Tuttle, who possesses voice, repose, presence and charm. "Thou Brilliant Bird," the "Ballatella," from "Pagliacci," and other of her songs were beautifully done, numerous people telling her that her voice had never seemed clearer or sweeter. It was Mr. Chamberlain's last appearance previous to joining the "Old Homestead" company, with which he goes on tour. He sang classical and modern songs, and his voice has developed greatly within the last six months.

Laura Sedgwick Collins' good work is attaining notice. Miss Zeta Youmans, teacher of elocution and Delsarte in the National Cathedral School of Washington, has been studying with her, preparing her work for the coming year. Mary R. Denton, soprano, has had charge during the past year of the singing at St. Helen's Hall, Portland, Ore.; her class gave with success at the commencement season Cowen's "A Daughter of the Sea," which Miss Collins herself gave here with the chorus of the Women's Philharmonic Society, Agnes Staberg Hall. Ella Jocelyn Horne and her pupil Grace Russell Smith Miss Collins' protégés, the three Kellert boys, are now in Brussels, where they are earnestly studying; en route

they were highly praised by Sir Alexander Mackenzie in London, and also by Lord Strathcona, at whose house they played. In addition to other duties she is a member of the woman's auxiliary committee of the National Art Theatre Society, charter member of the New York Teachers of Oratory, and formerly teacher of voice and elocution in the American Academy of the Dramatic Arts. Blanche Walsh was one of her class pupils, and she has prepared Viola Gillette, the Prince of "The Sleeping Beauty and the Beast," in her stage work for several seasons. A new composition of hers, "Dinna Forget," was sung with success last season, and will also be sung this season by R. C. Easton, tenor of the "Bonnie Brier Bush" company.

Annie Friedberg, soprano, has a repertory of oratorios, songs, classical and modern, and gives lessons in singing (Marchesi method). In addition to her vocal merits she gowns herself tastefully, an important element for success. We quote a German daily and ourselves in the appended:

Miss Annie Friedberg's first musicale was held at the studio ein Recital in ihrem Studio und errang durch die vorzügliche Wiedergabe ihrer Vorträge, lebhaften Beifall.—New York Revue.

Miss Annie Friedberg's first musicale was held at the Studio Friday afternoon. The program was carefully selected from various well known composers. Miss Friedberg sang in English, French and German in a very clever manner, charming those so fortunate as to hear her. She was the recipient of several floral tributes.—THE MUSICAL COURIER.

Frederick W. Schalscha's violin playing is that of the modern virtuoso, and the Conried forces are fortunate in obtaining his services this season. He was concertmaster of the last Bach Festival in Bethlehem, Pa. His success as a teacher has also been pronounced, and his Madison avenue studio is sure to become the centre for many aspiring young violinists. After studying at the Berlin Hochschule with Joachim he began a series of recital tours, which at once placed him in the first rank. At Berlin, Hanover and other large musical centres his success was phenomenally great. At his public appearances in this country he has met with the most flattering reception. Indeed his recital last season at Mendelssohn Hall was one of the chief musical events of the year. Mr. Schalscha's knowledge of the classics is profound, and his interpretation has a delicacy, finish and warmth rarely to be met with.

With Bruce Gordon Kingsley, the pianist and organist, and Felix Boucher, cellist, he has formed the Kingsley Trio, for giving trio chamber music concerts, piano and violin, and piano and cello programs.



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Russian exhibit, and if it goes through it will furnish a unique musical entertainment.

Miss Akers will resume her vocal teaching, chorus training and coaching at her new studio, 201 West Eighty-seventh street, October 5.

Caroline M. Polhamus returns from a two months' stay in California in time to resume her position as solo soprano at Westminster Church, Bloomfield, N. J.

MR. CARL'S NORTHWESTERN TOUR.

SINCE his return from Alaska, William C. Carl has given recitals in Vancouver, Seattle, Tacoma and Portland. In Vancouver he played before a representative audience of 1,600 persons, and was invited to play the organ at both services the Sunday following. He was feasted and entertained. One of his hosts took him to visit Capilano Canyon. At Seattle he dedicated the new organ (Kimball) in St. Mark's Church. The recital was a subscription concert, and among the patrons was T. S. Lippy, the Klondike millionaire. The closing recital of the tour was given at Spokane.

Some press notices follow:

Wesley Church was completely filled last evening when William C. Carl took his seat at the organ. Those attending anticipated a treat, and they were not disappointed. It is rarely that people this far West have an opportunity to enjoy such a treat, and those present last night accounted themselves fortunate for having taken advantage of the opportunity.—The Daily Ledger, Vancouver, B. C., September 12.

William C. Carl, of the First Presbyterian Church of New York, delighted a large audience in Wesley Church last evening. This is the third recital given by the organist in Vancouver, and he was given a very enthusiastic reception.—The Province, Vancouver, B. C., September 12.

William C. Carl, the organist, pleased a large audience at St. Mark's Church last evening with an excellent program. The selections were well contrasted, and not long, and the interest in the music was sustained throughout the recital. One of the most striking features of Mr. Carl's playing is his use of the pedals. He has an individual style of his own, and the effects he makes use of display the highest technic. Above all, his playing is characterized by brilliance and beauty. The tone quality he produces is clear, rich and beautiful.—The Seattle Post-Intelligencer, September 16.

To a large audience in St. Mark's Church last evening William C. Carl, the well known organist, gave a delightful recital, selecting his numbers from some of the best known and most modern composers. The program throughout was well balanced, showing a splendid variety, and was played with an ease and perfection that suited the critical audience.—The Seattle Daily Times, September 16.

Max Knitel-Treumann.

MAX KNITEL-TREUMANN, the eminent vocal teacher, after a pleasant vacation, spent with his wife and sons in the pine woods of Maine, has resumed his work at his studio, Room 837 Carnegie Hall, and Room 41, Insurance Building, New Haven, Conn.

MISS ETHEL BAUER,

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Piano or Violin.

GARDEN CITY HOTEL,
GARDEN CITY, N. Y., September 21, 1903.

To The Musical Courier:

Kindly decide for me the following query:
Which musical instrument used singly is capable of producing the more harmony—the piano or the violin?
Thanking you in advance for your answer, I am,
Very truly yours, WILLIAM H. FISHER.

If this question means what we think it does, then we should say the piano, of course. A musical person, however, would not ask such a question in the first place.

Zumpe's Comic Opera.

SAN FRANCISCO, September 20, 1903.

To The Musical Courier:

Is it possible to find out through you what the name of the comic opera is which some of the obituaries said that Zumpe, the deceased Munich conductor, had composed? None of our local papers or critics could give me the desired information. With thanks in advance for your courtesy,
Very respectfully,

ERNEST KAUFMANN.

The name of Zumpe's comic opera, written on a wager, is "Farinelli." It was first produced at Vienna, in 1888, and quickly became very popular throughout Austria and Germany.

Alberthalle Symphony.

To The Musical Courier:

I am going to Leipsic for the winter, and would like to leave here so as to reach Leipsic for the first of the Alberthalle Symphony concerts. Can you tell me when this will take place and oblige,
Yours truly,

HARRIET J. KINCAID.

ROCHESTER, N. Y., September 24, 1903.

Monday, October 12.

The New Orleans Conservatory.

Editor Musical Courier:

Will THE MUSICAL COURIER, through its column of questions and answers, very kindly reply to the following questions? Was there ever a music school in New Orleans, La., known as the New Orleans Conservatory of Music, and by whom was it founded? Is it now existing and who is director or president of it? Can you give me

any information regarding the Eppinger Conservatory of Music? Is Dr. Salter living and in this country?

TEACHER, Schenectady, N. Y.

The New Orleans Conservatory of Music is located at 1420 Prytania street, New Orleans. Emile Malmquist, the director, is, we believe, the founder of the institution.

The Eppinger Conservatory of Music is in New York. Dr. Salter resides at 327 Amsterdam avenue, New York.

Paderewski.

"WESTMINSTER," SYRACUSE, N. Y.

To The Musical Courier:

Will you kindly give me I. Paderewski's address, and oblige,
Yours truly, KATHARINE A. BEMIS.

Morges, Switzerland.

Musicians' Addresses.

To F. J. F., Chautauqua, N. Y.—We usually find a musician's address by referring to the advertising columns of THE MUSICAL COURIER, or its subscription lists. We cannot find there the name of the singer whose address you would like.

World's Fair Music.

BOSTON, September 29, 1903.

To The Musical Courier:

Will you kindly inform me through your columns who is to be the conductor and concertmaster of the World's Fair Orchestra at St. Louis next year? Thanking you in advance for this information, I am, yours truly,
ARTHUR F. FARNHAM.

As yet no definite contract has been made with any conductor to direct the orchestra at the World's Fair. However, it is intended that Alfred Ernst, who is conductor of the Choral Symphony Society, will have a large share of the work to do. Geo. W. Stewart, of the Bureau of Music, is at present in Europe, and expects to get one of the great German directors to go to St. Louis during the Exposition. Nikisch has been approached, but the Leipsic conductor could not see his way clear to canceling his European engagements.

A Sunday Afternoon Chorus.

A SELECT choir of 100 mixed voices is now being formed to sing at the Majestic Theatre, Grand Circle, Fifty-seventh street, every Sunday afternoon from 3 to 4:30, under the direction of Tali Esen Morgan. The singers will be robed, and will sing only the best of music. An orchestra of fifteen to twenty pieces will support the singers instrumentally, and besides singing good anthems and choruses, an oratorio will be given once a month. These meetings will be held under the auspices of the West Side Branch of the Young Men's Christian Association. Good voices wishing to unite with this chorus should write at once to Mr. Morgan, 18 West Nineteenth street, or be present at the rehearsal in the Y. M. C. A. Hall, Fifty-seventh street and Eighth avenue, next Saturday evening.



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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, Ill., September 28, 1903.

THE activities of the Thomas Orchestra, under the direction of F. A. Stock, are something out of the ordinary, even for the energetic management of that famous organization. The fall tour has been booked through Dunstan Collins as follows: Minneapolis, evening of November 18; St. Paul, evening of 19th; Minneapolis, evening of 20th; St. Paul, afternoon and evening of November 21; Duluth, three concerts on November 23 and 24; Winnipeg, three concerts, November 25 and 26; Grand Forks, N. D., evening of 27th; Fargo, evening of 28th. This tour will cover only two weeks, but Dunstan Collins announces that the orchestra will also make a tour of two weeks in March, for which he is now making bookings. Of course the orchestra will fill the customary engagement of two weeks in Cincinnati. Following the latter important engagement, the Thomas Orchestra, under Director Stock, will fill festival engagements in Michigan, as told further along.

All told, the engagements of the orchestra outside of Chicago, will cover nine weeks and will embrace about seventy concerts. This is about the same number that were booked last year, most of the engagements being return dates. It will be seen from this extensive work of the famous orchestra, and especially in the fact that in most cases the engagements are in places where the music lovers have already experienced the delights of good music interpreted by the same organization, that the popularity of the festival under the existing conditions is well sustained. In fact, it is no longer a matter of securing dates, but lack of time, that often confronts Manager Collins.

Michigan May Festivals.

Everything pertaining to the Chicago Orchestra is interesting at this time, and it is not too early to make a note of the future activities of that organization. Merely as an item of news, too, it is interesting to know that the advance bookings of the orchestra are larger in number than ever before, and embrace a wider field. The engagements for next spring have, as usual, been made through Manager Dunstan Collins, and the orchestra, also as usual with the out of town engagements, will be conducted by F. A. Stock. Two of the most important of the spring engagements are those of Grand Rapids and Saginaw, Mich. At the former the concerts will take place on the evening of May 20 and afternoon and evening of May 21. The soloists engaged are Louise Homer, Jeannette Durno-Collins, pianist; Jenny Osborn-Hannah, Mrs. W. S. Bracken, Ellison Van Hoose, Giuseppe Campanari, Gwilym Miles, Bruno Steindel and Enrico Tremonti, harpist.

Grand Rapids festival had its first May Festival with the Thomas Orchestra, under Director Stock, last season. Mr. Collins made the engagement, and the event was so successful that the Michigan city is now regarded as one

of the best in the list of similar celebrations. At Saginaw the May Festival will consist also of three concerts, on May 16 and 17. The soloists assisting the Thomas Orchestra, under Director Stock, will be as follows:

Schumann-Heink, Jenny Osborn-Hannah, Jeannette Durno-Collins, Mrs. W. S. Bracken, Vernon d'Arnalle, Bruno Steindel and Enrico Tremonti. Some additional names will be added before the date of the festival. Following Saginaw will come the Battle Creek May Festival. Here the Thomas Orchestra, under Director Stock, will give two concerts, with the following soloists: Jenny Osborn-Hanna, Mrs. W. S. Bracken, Bruno Steindel and Vernon d'Arnalle. The tenor is still to be selected. The festivals referred to are but a few of many now in view, and Manager Collins already sees ahead that the spring season of the orchestra will be one of the best and most enthusiastic in its history.

Three Novel Entertainments.

Under this title Mrs. Regina Watson has gathered together the appreciative press notices which have followed the presentation of her unique entertainments consisting of three great dramatic poems with characteristic musical settings. A few extracts from some of the more extended notices will show the critical judgment on Mrs. Watson's novel undertakings, as follows:

"Since the death of the giant Brahms," said Mrs. Watson to the audience in her drawing room, "Richard Strauss has stood easily at the head of living composers."

The music which Strauss has hung about "Enoch Arden" is more idyllic in its character naturally than that with which Americans have thus far been made familiar. It does not accompany all of the words. It offers a prelude, then leaves the reader to voice the introductory lines of the poem and after a time breaks in with what may be termed personal themes.

There is a theme, noble, sad and masculine, for Enoch; another, more ardent and eager, for Philip Ray, and one of much sweetness and half shy, half courageous tenderness for Annie Lee. Love themes and bridal themes, wild and mournful motifs from the unpeopled Isle of Palms, where Enoch wasted spirit and power for ten long years; voices of the sea, cries of a soul beaten down, but reverential still; notes of peace, typifying the home and the communion of Philip and Annie, made up the drama in which a great musician yoked his art to plow the fields of beauty with a great poet.

Miss Lunt was the reader and did her fine task with discrimination and power, sometimes rising to a thrilling emotional climax. So exactly are words and music mated that at those places where the piano accompanies the reading instead of alternating with it every syllable is set to its particular note. Mrs. Watson interpreted Strauss as her magnificent technique and responsive temperament, artistically speaking, enabled her to do.—Chicago Chronicle.

Mrs. Watson played the piano score in perfect understanding of the reader's part, delicately accentuating the events with refined intelligence. Miss Lunt recited the poem with an artist's conception of its lyrical beauty and the pathos of the story. Her voice and manner were sympathetic, with no suggestion of artificiality or self consciousness. As the drama grew in intensity, both artists used admirable skill to preserve the dignity of the climax, and their success aroused applause. Miss Lunt's adaptation of the poem, with necessary cutting of certain portions and the omission of the final

line, which follows the true climax, "So passed the strong, heroic soul away," preserved the unity and intensified the dramatic effects.—Evening Post.

Of more than ordinary interest was the performance of Richard Strauss' musical setting of Tennyson's "Enoch Arden," to which Mrs. Regina Watson introduced a large company of distinguished music lovers Sunday evening—a gathering that contained as many amateurs in art as professionals, Mme. Teresa Carreño's presence adding to the importance of the occasion. This composition, which Strauss has marked as op. 38, is dedicated to the greatest of German players, Ernst von Possart, with whose histrionic abilities Chicagoans are happily familiar. It was published three years ago under the title of "Enoch Arden: A Melodrama." Since then Herr von Possart, who is the intendant of the court theatre in Munich, and Strauss have presented the work in all the great cities of Germany, and it has everywhere been received with the attention and enthusiasm so notable a work, so great an innovation deserves. Fortunately the company at Mrs. Watson's artistic home had the benefit of hearing the poem read in the original, for Herr von Possart has necessarily been obliged to offer it in German. Mrs. Watson played the score and Miss Nina Lunt recited the poem from memory; but before doing so Mrs. Watson offered a few comments on the work that proved only one of the many evidences of the deep study she has given the composition.—Saturday Evening Herald.

Jeannette Durno-Collins.

As usual the season is opening up prosperously for Mrs. Jeannette Durno-Collins. She is booked for a recital tour of the extreme West in February, and has already been re-engaged for the Grand Rapids and Saginaw, Mich. May festivals. She will appear as soloist with the Thomas Orchestra in the regular Chicago series of concerts during the holidays.

Mrs. Durno-Collins appeared in fourteen cities last season as soloist with this famous orchestra. Mrs. Durno-Collins finds time aside from her concert work for a limited number of pupils, her success in this direction being attested to by many successful pianists and teachers in all parts of the country who have secured their instruction from her.

Pupils have constant opportunity of appearing at recitals and musicales, and attending those given by the advanced pupils.

In Mrs. Blanche St. John-Baker and Miss Daisy Waller, Mrs. Durno-Collins has two thoroughly experienced teachers and capable assistants. Both are brilliant pianists, in constant demand for concert work, and have been thoroughly well grounded in the Leschetizky principles and technique by Mrs. Durno-Collins.

The Van Oordt Violin Recitals.

One of the most interesting features of the coming concert season will be the series of recitals given by Jan van Oordt. Mr. Van Oordt has set for himself the stupendous task of playing in public practically all the principal concertos in existence.

The following is the list selected by him: Bach, Concerto in E major; Viotti, A minor; Beethoven, D major; Viennemps, D minor; Wieniawski, D minor; Mackenzie, E major; Mozart, E flat major; Spohr, A minor; Paganini, D

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major; Mendelssohn, E minor; Bruch, G minor; Brahms, D. major.

The purpose of this series of recitals is to present to students of music and music lovers in general a complete outline of the development of violin literature both in its technical and musical phases, reaching from Bach to Brahms.

Aside from their historical value these recitals will be interesting to music lovers from the fact that many of the concertos are but rarely played on account of their great technical and interpretative difficulties.

The best compositions for solo violin being in concerto form, and these selected works being a collection of the best concertos, it will actually be a production of the best violin literature in existence. Special mention might be made of the Mackenzie Concerto, which has never been performed publicly in this country.

The particulars of the place and dates of these recitals will be announced shortly. Mr. Van Coudt is known all over this land as a violinist of international reputation, which will insure the artistic success of the above mentioned recitals.

American Conservatory Concert Season.

The American Conservatory has arranged an unusually elaborate course of concerts, recitals and lectures for the coming season. First must be mentioned the series of Saturday afternoon recitals, which take place every alternate Saturday at Kimball Hall. The season of 1903-4 will be opened with a recital by Howard Wells and Herbert Butler and Miss Mabel Goodwin on Saturday afternoon, October 3, at 3:30.

There will also be a series of evening recitals, to be announced later, which will comprise chamber music concerts, oratorio performances, advanced students' concerts and dramatic recitals, &c. A large faculty concert with full orchestra will be given in November. Students of that excellent institution are thus afforded almost unlimited opportunities to hear good music.

Málek, the Bohemian virtuoso, will give a recital before the Matinee Musicale of Duluth, Minn., on December 15. He will then visit the Pacific Coast cities, and go into Texas in January.

There was an error in a recent reference to Miss Carolyn Willard's work. The well known pianist is now connected with the Bush Temple Conservatory, and all of her teaching is done there. Miss Willard consequently has no residence studio, the well equipped institution on the North Side monopolizing all of her teaching hours.

Frances Hughes Wade, the harpist, with her concert company will make a tour of the Pacific Coast, beginning at Los Angeles on January 11. Madame Hughes will visit Cedar Rapids and other Iowa points in October.

Charlotte Demuth, the violinist, will give recitals at Crookston, Minn., and Fargo, N. Dak., early in November.

This artist has been engaged from October 5 to October 19 by the Redpath Lyceum Company as the stellar attraction in one of their principal concert organizations.

Edith Adams, the cello virtuosa, will play in Nebraska in December, assisted by the well known pianist, Mme. Robert Goldbeck.

A piano recital is announced by Mrs. Sara Sayles Gilpin to take place next Saturday evening at her residence, 115 North Kenilworth avenue. Mrs. Gilpin was for six years a pupil of Mme. Fannie Bloomfield Zeisler.

Marion Green, the basso, of Dubuque, will come to Chicago to reside. He will accompany the Ovide Musin Company on a ten weeks' tour, at the conclusion of which he will return to this city and become a member of the St. Paul's Church choir.

Schenck Violin Compositions.

A WIEGENLIED, mazurka, sonata, ballad and three pieces, named "Mavournen," "Vespers" and "Matus," have been issued by Breitkopf & Härtel, all eminently suited to the instrument and effective music. The "Matus" especially strikes just the right note, with its muted strings in the first portion; it is lofty, spiritual. The trio in the sub-dominant without mute, on the G string, repeated on the E string, is an ardent melody.

It is dedicated to Mrs. William Beach Olmsted, and is further proof of the versatility of this composer, conductor and lecturer. With Mr. Emanuel he collaborates in the conducting of the English opera at the Academy of Music, Brooklyn.

During the third and fourth weeks of the grand opera season a principal feature of the repertory will be the elaborate productions of the two most popular tone dramas ever written by the great German master. Notwithstanding all his "Flying Dutchmans" and "Nibelungen Rings," the fact remains that the two best loved of all of Wagner's wonderful compositions are "Lohengrin" and "Tannhäuser." These two operas will be conducted by Elliott Schenck, who studied in Germany for eight years and spent four years with Damrosch's Wagnerian opera company, first as chorus master and then as director.

Mr. Schenck succeeded Mr. Damrosch as conductor at the Albany music festivals and gave a special "Parsifal" concert, one of the few ever given in this country. He is a Wagnerian student of authority in this country, his lectures and recitals having made his work widely known among American musicians.

Glenn Hall to Live Here.

GLENN HALL, the tenor, has returned with his bride from a three months' wedding trip abroad. The singer will not go back to Chicago, but remain here in New York. He has rented a studio in Carnegie Hall.

THE SONDHEIM SISTERS IN RECITAL.

THE Sondheim sisters were the principal performers at an informal recital given at the Holland House Saturday afternoon, September 26. It seems many years since a concert of such a character was given in town so early in the season. A number of representative women from out of town were present to enjoy the program. The other artists who appeared were Miss Mary Helen Howe, soprano; Louis F. Haslanger, baritone; Mme. Ellen Grey, harpist, and F. W. Riesberg and Harold Smith, accompanists. The recital was under the direction of George M. Robinson.

The order of the program follows:

Adagio, Allegro, B major.....	Bach
Misses Ottye and Juliette Sondheim, pianists.	
Allerseelen.....	Richard Strauss
Traum durch die Dämmerung.....	Richard Strauss
Hear Me Ye Winds and Waves.....	Handel
Louis F. Haslanger.	
Cavatina from Macbeth.....	Verdi
Mary Helen Howe, soprano.	
Auf Wiedersehen.....	Bendix
For You, Dear Heart.....	Oley Speaks
Over the Desert.....	Kellil
Mr. Haslanger.	
Romance.....	Carl Theru
Valse Paraphrase.....	Chopin-Schütt
Misses Ottye and Juliette Sondheim.	
Waltz Song, from Romeo and Juliet.....	Gounod
Mary Helen Howe.	
Grand Valse.....	Hasselmanns
Two Welsh Melodies—	
Watching the Wheat.....	Thomas
David.....	Thomas
Mme. Ellen Grey.	

The two movements from the Bach Sonata in B major revealed the art of the Sondheim sisters to perfection. These gifted young women combine extraordinary finish with the emotional power that after all pianists must possess if they wish to charm an audience. The little Romance by Theru was very pleasing. Schütt's paraphrase of the Chopin Waltz in the C sharp minor was clever and very beautifully performed.

Mr. Haslanger's resonant voice and manly style found favor with the audience. The songs by Richard Strauss and "Over the Desert," by Kellil, were best suited to the singer's voice and temperament.

Miss Mary Helen Howe proved herself a well schooled and brilliant soprano. In her singing of the Cavatina from "Macbeth," she displayed dramatic ability, and in the Waltz Song from "Romeo and Juliet" the voice sounded very sweet as well as brilliant.

Madame Grey played her harp solos uncommonly well.

Mr. Riesberg accompanied for Miss Howe and Mr. Smith for Mr. Haslanger.

Among those in the audience were Mrs. Thorpe, president of the New Twentieth Century Club, of Philadelphia, and a party of ladies from that city; Miss Johnston, president of the Contemporary Club, of Trenton, N. J.; Miss Bailey, of the Orange (N. J.) Women's Club; Miss Vaughn, principal of the High School at Perth Amboy, N. J.; Mrs. W. H. Doty, a prominent club woman, of Yonkers, N. Y., and Mr. and Mrs. Van Kleeck, of Chicago.

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A HINT FOR VOCAL STUDENTS.

BY MAX DECSI, VOCAL SPECIALIST.

THE subject of vocal method and voice training is one of great importance, and I am sure that all interested are more or less familiar with the various arguments in relation to it which have been advanced from time to time. The controversy is an old one, but in my judgment little or no good has yet come of it. That there is a sincere desire on the part of an increasing number of people to know what is the best method of singing and training the voice, is shown by the many inquiries addressed to the editors of this journal. There are to my observation two causes which have brought about this controversy—first, the method question; second, individual teaching.

In my scrap book I found one of my articles on the "Method Question and Training of the Voice," which was published October 27, 1897. I said that one of the main causes which led to the difference of opinion on method I attributed to the different operatic styles—the Italian, German and French operatic styles. A great many students believe, or are told to believe, that in order to sing correctly each style requires the study of a special method. This is absolutely false. There is only one natural way, one correct method of singing, which embraces all styles above mentioned. A close study of the famous singers of the Metropolitan Opera will fortify this contention. The secret of the great success of the most versatile artists in grand opera is to be found not in their knowledge or use of various methods, but in their ability to utilize the one natural and correct method to the greatest possible advantage. To this they owe their versatility of style, and the different tone colors necessary to express the various sensations and emotions. They sing with equal proficiency compositions of Wagner, Verdi and Gounod. This statement is based solely upon my own observations, demonstrated by practical results.

I shall take the liberty of quoting on this subject an article published in the New York Times, January 21, 1900:

It was never my good fortune to talk on this subject with Madame Patti, but I have had hours upon hours of talk with such singers as Madame Sembrich, Madame Melba, Madame Lehmann, Madame Nordica, Madame Eames, the De Reszkés, Van Dyck, Maurel and their kind. Now, it is my firm conviction that these people know their business a great deal better than I know it. There is a general accord as to the possibilities of singing. As to the great fundamental laws of singing all are agreed; that there is only one vocal method, and that this way is the one way for all music. The principles of singing, as understood by these artists, are those to which the modern De Reszkés and Lehmann and Sembrich and the others proclaim allegiance. They are the principles which govern the singing of Wagner and of Gounod and of Verdi alike.

The unanimous statement of the international leading artists must certainly banish all doubts regarding method. Where and by what means can this correct way or method be acquired? Through the vocal specialist. "What do you mean by a vocal specialist?" I have been asked again and again. There are teachers of harmony, of counterpoint and composition, of piano, violin, organ, &c., and there are also teachers of the voice. Those who are originally teachers of the voice devote and concentrate all their efforts and observations on the particular study of the voice only. Therefore only a practical and successful vocal specialist, one who understands the preliminary work, will, through his individual teachings, be able to eradicate the various defects and faults which have grown with the individual pupil, and have become, in most cases, almost second nature.

Secondly, I said "individual teaching." I emphasized in the same article the importance of individual teaching, ac-

ording to the individual faults and defects, and I am happy to state that it has received the endorsement of the most competent authority in the world, the International Medical Congress. Let us see what this body of eminent doctors and scientists, or to be more exact, the laryngeal section, has to say with regard to individual teaching. These celebrities devoted unusual attention to voice training during their last meeting at Moscow:

Every human voice has an individual quality; tone formation, tone color, resonance and execution do not repeat themselves in any two people. That is a fact which is confirmed here as in all objective and subjective manifestations in man. Therefore, it is the first and most important task for every vocal teacher to individualize with as much care as possible; that is, adapt his method of instruction to the qualities and necessities of the pupil. He must test range, character, flexibility and carrying power of the voice, and only after a correct knowledge of all the qualities in the voice must he decide upon a plan for its development. Pupils are compelled to devote too much time to the so called breathing exercises, which are often given too much importance during lessons, for a proper development of resonance by itself will cause a proper use of respiration.

These two statements, namely, the method of singing and individual teaching, unanimously expressed by such authorities, the leading international artists and the laryngeal section of the International Medical Congress, embrace everything, and should be seriously considered by students, as well as teachers. I should like to suggest the following proposition which may help to solve this important problem as to both causes, and to be of practical benefit to all interested in the subject:

Teachers should be compelled to spend a specified time in what I may style the "vocal clinic," under the guidance of a successful vocal specialist, and through a practical course of study, become equipped and fitted for individual teaching. Only in this way can we come to a general understanding as to method and voice training. This would not only help to elevate the profession, but it would be of great value in developing the student's judgment between good and bad. He would thus be in a position to distinguish the real, the only teacher, and so make away with the quacks and fakirs who have brought so much disappointment and hardship to an unlimited number of people. Students also must be made to understand that they must not be too much in a hurry to get before the public, but that they must give ample time to the conscientious teacher to properly prepare them for their respective careers. The time required in each individual case varies, and depends upon the imitative talent and the faulty condition of each student, and which cannot be explained in writing, but belongs to the more practical part of the preliminary study. Pupils must bear in mind that preliminary study is of the greatest importance, as only then can they trust themselves to an experienced coach, who possesses fine musical taste.

That the preliminary work of the vocal specialist is of great importance was especially demonstrated by the appearance of Mme. Blanche Marchesi. I again call your attention to the Times, which said:

There has been an epidemic of song recitals. It seems that every opera singer who has achieved distinction, either for fine or for bad singing, should give a song recital. Blanche Marchesi, who is not an opera singer and never will be, has given two recitals, and has caused about five times as much discussion as she has any right to cause. Never, in the whole course of my experience in this business, have I seen a small personage so get the musical world by the ears. It is almost too absurd to talk about, but in my humble opinion, Mme. Blanche Marchesi has in two song recitals in New York done more to explode the Marchesi myth than all the cynical remarks of ex-pupils ever could have done. * * * Blanche Marchesi has temperament, intelligence and dramatic force, but the quality of her voice and her general delivery are distinctly without refinement. I should expect to hear such a lower register at the Casino perhaps, but not on a concert platform.

This explains very distinctly why Madame Mathilde Marchesi takes a clever stand in declaring that she does not take beginners, because the preliminary work, as I

said, is the most important task, for it demonstrates the ability of the vocal specialist. Let us be frank. Madame Marchesi has unjustly and undeservingly received praise and credit which do not belong to her, but to the teacher who has done the preliminary work, and who, in a great many cases, has laid the foundation for their respective careers.

Before closing this little article I feel, in the interest of the truth, and for the benefit of the student especially, that I should reproduce the complaint of a young woman which was published in the New York Times May 12, 1901:

Would you grant me the space to sing a minor plaint, a song which I feel sure will voice the sentiments of many thousands of girls who, like myself, dream of a career? How few, however, really accomplish anything! This cannot be ascribed to the fact that good voices are rare, for one need only wander through the labyrinth of vocal studios in Carnegie and other studio buildings to be convinced to the contrary. Nor has the American girl ever been accused of lack of intelligence to master the art. Where, then, does the trouble lie?

In New York we have an army of "singing masters" who vie with one another in the appointment of their studios and terms, which often are ridiculously exorbitant. Let me be plain. What have any of them accomplished to justify such exorbitant charges? Whom have they brought out? Besides, how many of our singing masters have themselves had a successful career? Yes, some of them did indeed win the plaudits of an unmusical public with their boisterous and pernicious lack of method for a time, but inexorable nature eventually stepped in, and we thus find maestros who have had a brilliant career instructing others in their infallible method of how to destroy your voice. And, paradoxical as it may seem, the more cracked their voices are the higher their terms. Are these high terms to act as a mantle to conceal their ignorance from an unsophisticated and credulous public?

To my mind the only things our "singing masters" of New York can do is to write articles, books on the art of singing, in which they use physiological terms and talk, talk, talk of method—how quickly the voice will develop if one sings according to his or her method, &c.

Well, I have been studying the voice for the past years with some of our renowned vocal teachers; have repeatedly been assured that I possess a sterling vocal organ, am musical and physically very strong, and have also been credited with a reasonable amount of intelligence. And still, after I have studied with a teacher for some time and won his approbation, and even praise, and then go to sing for another of our "eminent New York vocal masters," I am assured, with great flourishing of hands and arms, that I am "all wrong." It has been my unfortunate experience that no two of them agree on any point. Is it possible that instructors with a mastery of their art can be at odds on the most vital points? Better than this, one will swear by all the stars that I am a contralto; another will laugh outright at the idea and say decidedly a dramatic soprano. In fact, I have been credited with every voice it is possible for a woman to possess.

We have laws against the highwaymen, and the State endeavors to protect us against medical quacks, but what protection have we poor students against that vast army of vocal charlatans which, like the vampire, drains us of our money and too often irreparably ruins our voice, frequently our health, and leaves us with a broken heart? My dear musical editor, where is the remedy? R. W.

This is a sad, and in most cases, true accusation, and reflects very badly on the profession in general. But as long as there blossoms the so called teachers and musical bluffs, whose chief reliance is upon their smartness as advertisers, rather than upon their ability as teachers, these conditions will exist. They claim to be the special exponents of certain methods, when, in truth, they have no method at all. As long as these theorizers, lecturers and book writers are on the increase the singers will decrease. All their efforts mislead the student through their skillful business tactics. As long as there are no laws to prohibit the unqualified teacher, the only protection is the student's sound judgment in the choice of a teacher; but as long as the student fails to recognize the quack, he will have to suffer the consequences. With all due consideration to this young lady's intelligence, she is partly to blame for her lack of judgment, if it took her several years to distinguish between right and wrong. It is also erroneous to state that while a person is in-



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telligent he must be talented. Experience has taught us that a person may be intelligent and still lack talent for music, and vice versa.

I should like to write more at length, but it is not the object of this article to enter into a long controversy; so I can only repeat—use your good judgment in the selection of a teacher, one who has demonstrated his ability, not through lectures, book writings and cheap talk, but through practical, honest results.

The Lankow Method of Voice Training.

THAT the Lankow method of voice training has been adopted by many conscientious and sensible teachers and students is proven by the necessity for printing the third edition of the "Science of Vocal Art." The second edition came out in May, 1902, and is already exhausted. This third edition, now under way, has some new interesting additions concerning the male voice.

Madame Lankow's work has spread all over, not only here in America, where it was conceived and worked out, but also in Germany, where they are sadly in need of knowing how to train a voice. Even in Russia there is now a demand for it. For those countries, Breitkopf & Härtel, in Leipzig, will publish an extra edition in German only. It may be interesting to read the names of some who have taken up this method: Prof. Edward Heimendahl, conductor of the Peabody symphony concerts in Baltimore and Washington; Aadrian E. Freni, head of the vocal department at the Pittsburg Conservatory, Pittsburg; Allan Lindsay, at the Troy Conservatory in Troy and in Albany; William Francis Parsons, in New York (winter), and in Erie and Union City (Pa.) in summer; Prof. Hermann Hamm, in Cleveland, Ohio; Prof. Eladio Chao, in Rome, Italy; Raymond Wells, in New York and Erie, and others; Dr. Ludwig Emil Meier, in Munich. Of ladies the following: Mrs. Agatha Melony, in Richmond, Va.; Jennie K. Gordon, first assistant at the Lankow studios, in winter, and Kansas City, Mo., in summer; Blanche Ullman, at the Lankow studios (winter), and in Appleton (Wis.) summer; Emily Houghton, in Brooklyn, and Florence Bailey in New York, and others. Fräulein Elisabeth Lankow, in Bonn a-Rhein; Fräulein Marie van Gelder and Fräulein Else Hagemann, in Berlin, are the principal assistants in Germany.

Madame Lankow will return from her summer home in Far Rockaway to New York the 7th of October.

HEINK ON INTERPRETATION.

(Conclusion.)

IN concluding my article on interpretation (the first part of which appeared in the issue of your esteemed paper of last week, and referring to matters therein discussed), I wish to say that while it may be admitted that an audience—be it a small one in the home circle or one of thousands in a large music hall—can in either case no doubt be temporarily amused or entertained by a display of exquisite facility of dazzling velocity in the execution of music, yet no better, in my opinion, regarding art than in elocution the display of masterful control over the organs and muscles of speech in the astounding rapidity of reciting, for instance, "Peter Piper picked a peck of pickled peppers" (backward and forward, and sideways, for all we care), may temporarily amuse and entertain. And of course, while it is obviously evident that the necessary control over the muscles of the hands in instrumental music, as over the muscles of speech in singing and elocution, is essential (which might be termed the manual or mechanical training), and that part is generally attended to well enough in musical training—but where, oh, where is the spiritual side of it! And as one prophet of old exclaimed, "It is the spirit that moves the emotions of man," another saying that if we spoke even with the tongues of angels and of man, but did not possess "the righteous spirit," our efforts would be vain vanity and in vain; this surely is today as true as ever.

So, then, as the summa summarum, what is the main thing to be borne in mind, what is the final objective view, what is the chief end and aim of our life's work, our noble art? Is it not that we have a certain mission to fulfill—we in music as others in other matters—a not small part of which is an appeal to and a development of the noble emotions inborn in man (though, alas! often slumbering, sometimes seemingly dead)! Could a more worthy object be desired? Surely the hearing of true music is an inspiration the human heart longs and craves for, a wondrous joy indeed, a blessing that cannot be found elsewhere. Thus to many it is divine, almost, in their love and estimation of it, seemingly equal to divinity itself. Lying once on what was at the time thought to be his deathbed the writer of these lines had but one wish—unmindful of past and future, all his earthly existence in

these moments being absorbed in this one deep longing—that as his spirit should depart from this world it might be that he should hear some soothing strain of divine music which in its mysterious, unseen power, might, as could no earthly help, becalm the troubled mind, whispering the things inexplicable! What oblivion of pain, sorrow and fear it could bring! What consolation and blessed joy for the depressed spirit in its lonely parting to regions unknown! What an unspeakable farewell!

And yet among the thousands of persons performing "music" how few can, with all the technical display they have to show, give to the longing human spirit what it thus craves for. And now closing, I ask the reader to give what aid he can to our endeavor to remedy this, so that the reform I advocate may prove of benefit to many, and I thus take pleasure in recalling the immortal words of that sterling poet Oliver Wendell Holmes, so true, so beautiful:

'O βίος βαρύς—life is but a song;

'H τέχνη Μακρή—art is wondrous long;

Yet to the wise her paths are ever fair,

And Patience smiles, though Genius may despair.

Give us but knowledge, though by slow degrees,

And blend our toil with moments bright as these.

Let friendship's accents cheer our doubtful way,

And Love's pure planet lend its guiding ray—

Our tardy art shall wear an angel's wings,

And life shall lengthen with the love it brings!"

FELIX HEINK,

Head of Department of Interpretation at Chicago Conservatory.

A Severn Pupil in Seattle.

ARTHUR ERNEST, a pupil of Mrs. Edmund Severn, went West on a visit during the summer. While in Seattle he sang at a performance, and pleased both the public and the critics. The appended paragraphs are from a Seattle daily paper:

"One of the best things in the piece was the song with chorus, 'We're All Good Fellows,' excellently vocalized by Arthur Ernest and the male chorus, with such a catchy refrain as enabled the 'gods' during its repetition later on in the evening to start in whistling.

"These two numbers constitute the real musical excellence of 'The Chaperons,' and are worth praising on their merits."



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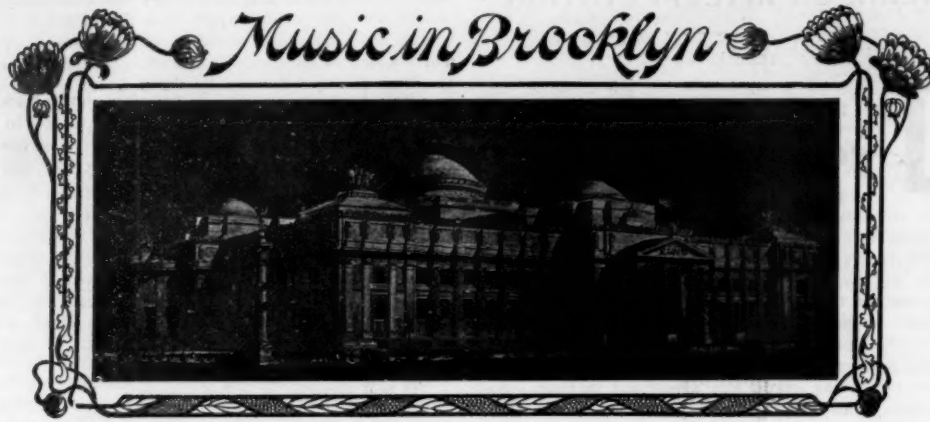


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IT would be interesting to know how many cities in this country are hearing grand opera in the vernacular. The investigation would be sure to prove that not many are privileged as Brooklyn is at the time. The four weeks season at the Academy of Music, under the management of Henry W. Savage, began auspiciously Monday night, September 21, with Gounod's "Faust." In everything the advanced promises of the management have been more than fulfilled. The Mr. Savage who first introduced the Castle Square Opera Company to New York audiences has learned his operatic lesson well by this time. As a result of his experience the public is enjoying a series of performances not equaled in Brooklyn in many a year. New scenery at the Academy of Music! Who that recalls the shabby scenes of former presentations can believe it possible? But it is a fact. Especially beautiful and appropriate were the settings for the "Carmen" performances Tuesday and Thursday nights and at the Saturday matinee. Then a chorus that really sings in tune, and in appearance is a delight to the eye. The orchestra, too, is superior to anything Brooklyn has heard for many a year. And the new rule that compels late comers to wait until the curtain is rung down before they can be seated will be applauded by all right thinking people.

Four operas were sung last week—"Faust," "Carmen," and "Lucia" and "Cavalleria Rusticana" as a double bill. The casts, which follows, include some singers new to this country:

"FAUST."	
Faust.....	Joseph Sheehan
Valentine.....	Winfred Goff
Mephistopheles.....	J. Francis Boyle
Wagner.....	Burt McKinnie
Marguerite.....	Gertrude Rennyson
Siebel.....	Rita Newman
Martha.....	Nora Magahan
Conductor, Mr. Emanuel.	
"CARMEN."	
Don José.....	{ Paul Riviere
	{ Pietro Gherardi
Escamillo.....	Remi Marsano
Dancairo.....	Robert Lawrence
Remendado.....	Stephen Jungman
Zuniga.....	J. F. Boyle
Morales.....	Charles Fulton
Michaela.....	{ Gertrude Rennyson
	{ Mabel Nelma
Frasquita.....	Tekla Farm

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 MISSES CARBONE, Soprano and Contralto.
 MISS HELEN BUELL, Soprano.
 MISS MARY HELEN HOWE, Soprano.
 MISS JANE BOYD HURD, Contralto.
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Paris *Le Figaro* says:
 A beautiful baritone voice and a talented artist.
 Paris *L'Ilustre Mondain* says:
 Gifted with a superb voice, a baritone of the first rank.
 London *Daily Telegraph* says:
 A powerful baritone. Distinct enunciation.
 An admirable singer.

London *Lady's Field* says:
 An artist; a man of brains, imagination and purpose.
 "ELIJAH"—Walsall, Eng.
 Never in the history of the society has a better selection of artist been made. His singing was a masterpiece of art, affecting chorus and audience alike.—*Press*.

"ELIJAH"—Stirling, Eng.
 A fine personation, artistic power, deft manipulation, every word clear, every phrased its full meaning.—*Journal*.
 "GOLDEN LEGEND"—Bunderland, Eng.—The greatest hit of the evening, his interpretation being in every respect superb.—*Journal*.

her singing again made evident that "Carmen" was written for a contralto and never for a soprano. The Don José of Paul Riviere was dramatically strong, but as a vocalist the tenor violated the principles of sane vocal methods. Remi Marsano, the Düsseldorf baritone, made a vigorous Escamillo, but, like the tenor, his vocal shortcomings made his admirers grieve. The Michaela of Miss Rennyson was charming, and the other roles were cleverly sung and acted. Elliott Schenck, the conductor, was formerly a Brooklynite, and from the reception which he received it was plain to see that many of his friends were present to remind him of the fact. As a conductor Mr. Schenck won the approval of those who did not know he hailed from Brooklyn. He is a magnetic young man who has the in-born sense of rhythm, and the musical comprehension that is uncommon among Americans.

The double bill Wednesday night crowded the academy. "Faust" on Monday night and "Carmen" Tuesday night also attracted large audiences. Mr. Emanuel conducted "Lucia" and Mr. Schenck "Cavalleria Rusticana." Donizetti's antiquated score and Mascagni's fiery, blood red music made the contrast that is desired in a double bill. The vocal honors were again won by the women singers. Madame Norelli as Lucia sang brilliantly, and proved herself more sincere and intelligent as an actress than some of the Lucias of greater reputation. Mr. Gherardi has a better voice and method than the tenor of Tuesday night, and as Lord Edgar he was impassioned in the way expected of wholesouled lovers. The remainder of the cast was acceptable.

Jean Lane Brooks, the Santuzza, has a beautiful, fresh soprano voice, and her singing was admirable. After more experience she will do justice to this exacting role. As Lola, Marion Ivell sang even better than on Tuesday night, and as an actress again justified the previous estimation of her work. Mr. Riviere sang the part of Turiddu Wednesday night, and Mr. Sheehan appeared in it at the performance Saturday night.

Puccini's "Tosca" was the ambitious work chosen for the first performance of this week Monday night. Madame Norelli appeared in the title role. The other operas of the week are the popular "Trovatore" and "Martha." "Lohengrin," "Otello" and the "Bohemian Girl" will be given next week, and for the closing week of the engagement "Aida," "Tannhäuser" and "Romeo and Juliet" are announced. Eight performances are given—six evenings and Wednesday and Saturday matinees.

Hugo Steinbruch, the musical director of the Brooklyn Saengerbund, has removed his residence studio to 450 Fifth street. His Manhattan studio is at Steinway Hall.

The Brooklyn Arion are rehearsing the "Holy Grail" chorus, from "Parsifal," and will sing this number at the first concert of the season. "Spaetherbst," a new song, by Louis V. Saar, and dedicated to the Arion, will also be sung at the concert. Arthur Claassen will direct.

Admiration Societies.

THE formation of a Conrad Ansonge Society at Vienna is announced by THE MUSICAL COURIER. Herr Ansonge is not unknown in New York; he is—or was—one of the drierest and most uninteresting musicians ever heard here. A German journal remarks that if every composer of Ansonge's rank were to have himself advertised in the same way, the number of societies would be multiplied by several hundred.—*New York Evening Post*.



BOSTON, Mass., September 26, 1903.

LARA MUNGER opened her studio on the 16th, and has been occupied during the past week with giving lessons, arranging hours and booking new pupils.

One of Miss Munger's pupils, Miss Laura van Kuran, has been engaged for one of the concerts that Mr. Anthony, a young pianist who has just returned from three years' study in Vienna, will give at the Hotel Tuileries in November. Miss Van Kuran is a young singer of great promise who has already made several successful appearances. She is a thorough musician, and may be said to be one of the young women who have a brilliant future to look forward to.

Mme. Sargent Goodelle has taken a studio in Huntington Chambers, and has already begun lessons. The studio looks very attractive with its new grand piano and decorations.

Miss Jessie Davis has taken a studio at 915 Boylston street for the coming season, and will return to the city on October 3.

Mr. and Mrs. Arthur J. Hubbard entertained many of their friends at their summer home, Monsonville, N. H., during the past three months.

Clara M. Browning, who graduated last June at the Scranton (Pa.) Conservatory of Music, under the direction of J. Alfred Pennington, is studying at the Faellen Conservatory under the direction of Carl Faellen.

Madame Edwards will remain at West Newton during the month of October, coming to town daily.

Within a month the new hall and organ at the New England Conservatory of Music, given by Eben D. Jordan, is to be dedicated. The exact date of the exercises is October 21. At that time a concert will be given in the new hall by the Symphony Orchestra, and the organ will be played upon by experts. With the completion of this new organ the students and teachers of the conservatory will have one of the finest instruments of the kind ever erected. The architecture of the organ is of the

Italian Renaissance style, resembling in some degree the organ case of Sta. Maria de la Scala at Sienna, Italy. The woodwork below the pipes is of simple paneling, but the upper part around the pipes is more elaborate. Four pillars give a squareness of outline and divide the dark gold finished pipes into three sections, each of which is arched at the top. Mahogany is used for the woodwork.

The organ stands upon the stage of the new hall, and the key desk is in front of the stage 50 feet away. There are three banks of keys, the pedal keyboard being concave and radiating. In the matter of stops there is a marked absence of the mixed variety. In addition to the piston combinations of the manuals are pistons operated by the feet, the stops affected by these pistons being optional with the player. By means of several hundred insulated wires the various stops are drawn and the keys played instantly. Unlike organs of tracker action, the full power of the organ may be played without making it difficult to press the keys. It is this fact which has made possible transcriptions for the organ which were formerly thought to be too difficult for execution.

The new Jordan Hall is finished in the soft dull shades of gold, and the upholstering and carpeting is in dull green. There are seating accommodations for 1,100 persons. The lights are concealed and the hall has a ground glass roof, aiding in making perfect the acoustic properties.

The secretary of the Choral Union of Newburyport has issued the following announcement, which will be read with interest:

The eighth season will open with a rehearsal on Monday evening, September 28. In compliance with many requests Mendelssohn's "Elijah" will be given December 7, and we are negotiating for the services of Gwilym Miles.

On February 8 Gade's "Erl-King's Daughter" will be given; also miscellaneous selections by soloists.

On April 11 Bizet's "Carmen" will be given in concert arrangement. For this concert Anita Rio, George Hamlin and Emilio de Gogorza have already been engaged.

Mr. and Mrs. Paul W. Savage have taken a studio in Carnegie Building, New York city. Mrs. Savage will be remembered as Miss Ruby Cutter.

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"ELIJAH."

Throughout the resonant quality of his voice was demonstrated, and the music could hardly have been delivered with more effect. The long and exacting monologues were sustained with wonderful power and expression.—Bristol Daily Mercury, April, 1903.

Mr. William Green was really great, and his performance altogether revealed his talent at its highest.—Birmingham Post, March 24, 1903.

Mr. William Green, the tenor soloist, gave "If With All Your Hearts" in a manner which we have seldom heard equaled.—Bristol Echo, October 8, 1902.

Mr. William Green sang magnificently. There is no other word to use in respect of his work. The purity of his voice has always been an admirable artistic asset of this fine singer.—London Morning Advertiser, September 10, 1903.

Sole Direction: N. VERT, 9 East Seventeenth Street. - NEW YORK.

EDWARD ILES.

EDWARD ILES is one of the London vocal teachers with numerous pupils, and one who has won the approval of the most cultured society by his own perfectly cultivated voice. In the early summer Mr. Iles gave a series of five recitals at Bechstein Hall. Each program was devoted to a living song composer, and it can truthfully be said that the best songs of English composers were heard with pleasure by large audiences. The Edward Iles Vocal School is located in the Bechstein studios in Wigmore street. Among Mr. Iles' advanced pupils are several who promise to become artists. Students' recitals are to be given later on, and then it will be interesting to read the programs. Mr. Iles' patriotism will guide him in making the new works of English song writers known to the public. When a teacher is an artist, as is the case with Mr. Iles, the public appearances of his pupils really amount to something in the artistic world.

The English as a people have beautiful natural voices. All they require is experienced and skillful masters like Mr. Iles to train the aspirants for the concert room and the operatic stage.

Mr. Gerard-Thiers' Musicales.

ALBERT GERARD-THIERS and Mrs. Thiers' studio musicale on Tuesday evening of last week was much enjoyed by four score people, who went there assured of a good time. The students who took part were Adele Stone-man, contralto, who has a voice of low range—she sang a low G—and much power; Rebecca Sprick, soprano, who pleased greatly, so well did she sing, and who needs only continued study to attain even greater artistic height; James Smith, a tenor voice of pleasant quality and much promise, and Miss Hepburn, of Flushing. Mrs. Thiers sang some modern songs with brilliancy, and a characteristic French café chantant song which made a hit. Mr. Thiers furnished his quota of songs, as well as the piano accompaniments, with that spontaneous effect characteristic of all he does. The second musicale took place last night.

Miss Jessie Davis in Boston.

MISS JESSIE DAVIS spent the summer in Burlington, Vt., and has been very busy practicing and teaching. She has played the following engagements during the summer; August 14, recital at Campobello; September 5, at Mrs. Mason's, Pride's Crossing; September 10, at Mrs. McKean's, Pride's Crossing; September 22, a recital in Burlington.

Miss Davis returns to Boston October 3 and will at once begin teaching in her new residence at 915 Boylston street.

The Dannreuther Quartet.

GUSTAV DANNREUTHER, the head of the string quartet which bears his name, will be one of the busiest of the New York violinists next winter. He will teach a large number of advanced pupils and also will do much solo playing and ensemble work. His quartet already has made some important bookings. Mr. Dannreuther's studio is at 230 West Seventieth street. He has finished his vacation and resumed his professional work.

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Why the Violin Is a Favorite.

BY W. D. JAMESON.

NINE persons out of every ten, perhaps, will declare that the violin is their favorite musical instrument. There are reasons which, being understood, make it clear why this should be so. In order to fully appreciate the instrument it is necessary that one should know the circumstances which surrounded it during its creative period.

The violin in its present form was perfected about the year 1550, which was near the end of the Italian Renaissance, a period in the history of civilization of the greatest refinement in art, science, music and letters; sometimes referred to as the golden age of art. It was the time when Michael Angelo, Titian, Leonardo da Vinci and Correggio wrought. The art of painting had reached its summit through the brush of Titian, and its influence had a stimulating effect on kindred arts. The art of woodworking had been raised to the highest level by Benvenuto Cellini, and color varnish had been brought to its greatest beauty by Giovanni Bellini. This was the atmosphere in which the violin was matured. Had it been made without utilitarian intention it would almost necessarily have been an object of artistic merit by reason of environment.

One who is not an admirer of the violin will feel that too much importance is claimed for it; but when one comes to understand that the violin is the only object within the domain of applied mechanics that is perfect, as will be shown, it will be examined with a better light.

In the museums of Florence are to be found violas de gamba and violas de amore and other specimens of woodworking made anterior to the violin that surpass anything of modern production in point of artistic and mechanical skill. The beautiful wood mosaics of the sixteenth century clearly establish the superiority of woodworking of that time. It was an art that had taken a thousand years to mature, beginning at Damascus in the fifth century. With the light thus thrown on the instrument, in examining a fine specimen one will readily appreciate the artistic unity of its construction. Hogarth's famous line of beauty will be seen in the "f" holes, in the convolutions of the scroll, in the shell-like delicacy of the peg box, in the graceful transverse curves of the centre section and in the elegant simplicity of the outline. The enthusiastic connoisseur will not hesitate to declare that Hogarth drew his famous inspiration from a Cremona fiddle.

The history of the art of violin making is somewhat similar to the art of painting. When it was found that Titian had reached the summit and that his work could not be surpassed, the art began to decay. So we trace the art of violin making from the somewhat crude finish of De Salo through the finer finish of Maggini and the nobler outline of Amati to the summit, where Stradivari stood alone with his masterpiece of exact workmanship, elegant finish and beautiful varnish. From him we see the art receding in Bergonzi and flicker and die in Storioni.

We see here the traits common to the higher order of genius. It will not work in ruts or on levels, but on inclined planes. It advances or recedes. The triumphs of Titian and Stradivari left little incentive to their successors.

The distinctive feature of a Cremona violin is its varnish. That bright gum, held in solution and laid on the fine woods of the Alps, has excited the admiration of the artistic world for centuries. It was just as effectively used by the masters of the Renaissance. The masterpieces of Corot and Sargent will be grimy with age when the gems of the Louvre and the Pitti Palace will be glinting through that transparent varnish that is commonly thought to have been lost only to the violin. Had Leonardo da Vinci, the supreme genius and egotist, been conservative enough to use that varnish in protecting his color, we would not now be confronted with the calamity of the loss of the "Last Supper."

We find the admirers of the violin to be coextensive with the lovers of art, yet we frequently find those who wonder why the instrument is the recipient of so much devotion. We find them in high places, too. Lord Chesterfield had a thorough contempt for "fiddlers" and Dr. Johnson had no patience with the instrument. At a meeting in London, while someone was playing a violin skillfully, a gentleman remarked to the doctor that it was very difficult to learn to perform on the violin. "I wish it were impossible," said he. Our English grandfathers had not been wooed by the strains of the instrument up to the year 1657, as the Council of London in that year passed an ordinance: "If any persons commonly called fiddlers be taken fiddling, they shall be adjudged rogues, vagabonds and sturdy beggars."

While the violin is admired principally on account of its artistic merits, it must not be supposed that this was the end sought. By no means. It was made to supply the soprano voice in the church music of Italy. The tone of a good old violin is an exact reproduction of a boy's well trained voice. The instrument was made in its present form by Gaspard de Salo about the year 1550, and the body has not varied in any particular since that time. In view of this fact, we may justly claim the instrument to be a perfect production.

It is the voicelike quality of the instrument that has served to make it a favorite. With ordinary skill one can get any quality of expression desired. A brother lawyer in a belligerent mood will soothe himself with the warlike strains of "Dixie"; the desolation of a heartsick soul will pour out its anguish in "Old Folks at Home"; the rollicking good feeling will manifest itself in the "Arkansaw Traveler," and the lovesick swain, in contemplating his last tête-à-tête with his sweetheart, will drop into the sympathetic cadenzas of "Nearer, My God, to Thee."

There is no deceit in the instrument. One cannot get an expression contrary to the feelings. The ability to per-

form well on the violin is a most charming diversion; besides it builds up the saving grace of martyrdom in the balance of the household.

While the violin has firmly taken its place in the world of art, it is also a marvel in the world of mechanics. In its construction the greatest amount of resisting power, together with the least amount of vibrating material were the ends sought and attained. The constructive principle is that of a double arch or an arch within an arch. An old violin, stripped of all appliances, will weigh about 14 ounces. This thin shell sustains a vertical pressure of over 100 pounds at the bridge, and a lateral tension of the strings of nearly 1,000 pounds; yet, a good specimen has never been known to collapse, so perfect is the principle of construction.

There is a great deal of humbug practiced about old violins. For every masterpiece there are a thousand imitations. The French mechanics are past masters of this art of imitation. The genuine Cremona violin is generally found in fine condition, while the imitation is scarred, battered and glued, the varnish showing the grime, apparently, of a century. These vicissitudes were suffered in a few days by means of acids, gouge and kiln.

The masterpieces of Cremona were made to order at prices ranging from \$75 to \$125 of our money. At that time it was a considerable sum of money, so that the value of the violin became a family tradition, and great care was taken of it. Occasionally one was stolen or fell into the hands of an ungrateful child who sold it. In either case the identity was lost, and with it went the greater element of value. It is then at the mercy of the connoisseur, who alone can detect the gem of Cremona through the dirt and rosin that such a stepchild will gather in a few months of neglect.

Good old violins are becoming very rare, and in a few years practically all will be in the hands of collectors. They are like a pedigreed Belgian hare or Plymouth Rock hen; they are too fine to use.

Madame Blauvelt's Coming Concert Tours.

DURING the New England Musical Festival Madame Blauvelt will sing in St. John, N. B.; Bangor and Portland, Me.; Manchester, N. H., and Burlington, Vt., beginning September 26 and ending October 10. October 12 she will sail for London and open her annual concert tour of the principal cities of Great Britain at Cork, Ireland, October 19. On this tour she will be accompanied by Muriel Foster, contralto; William Greene, tenor; Andrew Black, basso; Tivadar Nachez, violinist, and Madeline Paine, pianist. Madame Blauvelt will return to America December 20 for a concert tour that will extend to the Pacific Coast.

Marix Loevensohn's Repertory.

MARIX LOEVENSOHN, the Belgian 'cello virtuoso, has just forwarded to his manager, Rudolph Aronson, a list of compositions to be performed by the artist, with orchestra, during his coming American tour. They include: Concerto in A, Schumann; Concerto in D, Haydn-Gevaert; Concerto in A, Rubinstein; Concerto in A, Saint-Saëns; Concerto in D, De Swert; Concerto in B flat, Boccherini; Concerto in D, Lalo, and Concerto in D, Reinecke.

Mr. Loevensohn will arrive in New York the first week in November.



Photo by Elliott & Fry, London.

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THE MUSIC-BLIND EAR.

M

ADAME BLAUVELT, speaking of the value of instruction in singing aside from considering the attainment of the correct method of an art, recently said to a New York interviewer: "There are many reasons why I should advise all young girls to learn to sing. Not the least important is that it is good for the physical health. I have known many a person to have been saved from consumption by a course of singing lessons, for they tend to establish the correct use of the voice as well as stimulate the natural love for music. In everyone there is a germ of power to appreciate the finest music, and the easiest way to express that appreciation is with the voice. All are capable of being taught to sing—to express spontaneously the finer emotions."

"I said 'all are capable of learning to sing,' but to this I make one exception. The person whose ear is physically defective not only should not try to learn singing, but cannot learn. In regard to this I recall an instance told me by Madame Fursch-Madi. She knew a young woman who had a most beautiful voice, but she not only could not carry a tune, but when she made any approach to accomplishing it she always sang off the pitch. She had a fine teacher and studied most conscientiously, but she was almost in despair. At last, by the advice of Madame Fursch-Madi, she consulted an aurist. He made a thorough examination of her ears and discovered that there was some malformation in the inner ear. The sound waves, as they struck the drum, produced wrong impressions. She sang just as she heard, which was incorrectly. She gave up singing and devoted herself to the piano. As she had the notes to guide her she was not dependent upon her ear, and so, while her singing was a failure, her music was a success, and today she ranks as one of the leading pianists in Europe."

"I am a great believer in slow, healthy, consistent development. There is no 'royal road to learning,' and it is only by diligent study and incessant work that one is able to grasp the inner meanings of harmony. With musical intelligence, artistic sensibility and perseverance it is almost possible to create a voice. Then, too, the taste is improved by contact with what is elevated and refined, and the power to express the soul's emotions is gradually developed."

De Trabadelo in Paris.

MR. DE TRABADELO, the celebrated professor of singing, who passed the month of August at Dinard, is now at San Sebastian, the summer residence of the Spanish court. He returns to Paris this month to resume his lessons.

During his stay at Dinard Mr. De Trabadelo and his

pupils had the greatest success in several public and private concerts. Among the pupils who followed him to Dinard, not wishing to interrupt their lessons, were the Duchesse d'Uzès, Mr. and Mrs. Edwards, Marquise Esterns and Comtesse Bardeux.

THE WETZLER SYMPHONY CONCERTS.

HERMAN HANS WETZLER announces for the second season with his Symphony Orchestra of ninety men, a series of five concerts to be given at Carnegie Hall, Friday evening, October 30; Saturday afternoon, November 21; Tuesday evening, December 8; Saturday afternoon, January 23, and Thursday evening, February 25. The soloists engaged are: Jacques Thibaud, violinist; Miss Susan Metcalfe, soprano; Ferruccio Busoni, pianist; Frau Pauline Strauss-de Ahna, soprano, and others to be announced later. For the February concert the program will be made up exclusively of the works of Richard Strauss, who will conduct the first and last numbers—his first appearance in America. Mr. and Mrs. Wetzler have just returned from Europe, where they were, for several weeks, guests of Herr and Frau Strauss in their summer home in the Alps. The programs for the Wetzler concerts are:

- I.
Symphony No. 7, A major.....Beethoven
Concerto for Violin.....Mozart
M. Thibaud (his first appearance in America).
Symphonic poem, Mazeppa.....Liszt
Concerto for Violin.....Saint-Saëns
- II.
Symphony No. 6 (Pathétique).....Tchaikowsky
Aria from Acis and Galathea.....Handel
Miss Susan Metcalfe.
Three Nocturnes for Orchestra (first time).....Claude Debussy
Group of songs.
Miss Susan Metcalfe.
La Jota Aragonesa.....Glinka
- III.
Suite in E flat.....Bach
Orchestrated by H. H. Wetzler.
Concerto.....
(Soloist to be announced.)
Symphony No. 1, C minor.....Brahms
- IV.
Symphony, C major.....Schubert
Concerto for piano.....
Ferruccio Busoni.
Serenade for Wind Instruments.....Mozart
(First performance in New York.)
Piano soli.....
Ferruccio Busoni.
Overture, Leonore, No. 3.....Beethoven
- V.
RICHARD STRAUSS EVENING.
Till Eulenspiegel.....Strauss
Conducted by Richard Strauss.
(His first appearance in America.)
Group of songs, with orchestra.....Strauss
Frau Pauline Strauss-de Ahna.
(First appearance in America.)
Thus Spake Zarathustra.....Strauss
Tod und Verklärung.....Strauss
Conducted by Richard Strauss.



THE new pipe organ which has just been placed in the M. E. Church at Holton, Kan., was opened September 11 with a recital by W. F. Roehr, of Topeka, assisted by Miss Helen Hogeboom, soprano, and Miss Irma Dostor, violinist, also of Topeka.

A recital was given by Mrs. David Ward at Kokomo, Ind., September 11.

A pipe organ recital was given by Miss Alma Walker, assisted by Mrs. Garrison and Miss Keam, at the Presbyterian Church, Fort Smith, Ark., recently.

At Lynchburg, Va., recently W. Cary Lewis gave a recital at the Hill City Lodge Assembly Hall. Miss Adelaide Lewis also rendered several selections.

Miss Padget Geraldine Watrous, late of the Castle Square Opera Company, was the soprano soloist at a reception given recently at the home of John O. Rockefeller, Cleveland, Ohio.

The music pupils of Ellen Wheeler gave a recital, assisted by Misses Ohaver and Staats, violinists, and Miss Lang, vocalist, in the M. E. Church, Dana, Ind., September 15.

An organ recital was given in the Salem Reformed Church, Johnstown, Pa., recently, by Prof. J. Harry Zehm, director of Elizabeth College Conservatory of Music, Charlotte, N. C.

Mr. and Mrs. Will Dunwoody gave a musicale September 9 at Macon, Ga., in honor of their guests, Misses Cabaniss and Ryals, of Savannah. A number of the musical people of the city enjoyed the occasion.

A musical conservatory will be established at Hope College, Grand Rapids, Mich., occupying the new Van Raalte Hall. Prof. J. B. Nykerk will have charge of the vocal instruction, and Henry C. Post of the piano.

Miss Lilian Mason, teacher of instrumental music, gave a musicale at her home on North Main street, St. Albans, Vt., September 11, in which Miss Winifred Campbell, an advanced pupil, and Vera Randall and Francis Keenan, of the primary class, took part.

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LAST June the announcement was made that the St. Cecilia Society, of Grand Rapids, Mich., had received especial gifts from Miss Rebecca L. Richmond, of that city, and Mrs. Norman D. Carpenter, of Detroit, which were to be used to establish four endowed memberships. The disposal of the matter has received considerable attention during the summer, and last week one or two meetings of the president and ex-presidents of the society were held to complete the arrangements and rules which should govern the establishment and disposal of these memberships. The four endowed memberships will be known as the Rebecca L. Richmond, vocal, and the Mrs. Thomas B. Church, instrumental, endowed and named by Miss Richmond; the Mrs. Norman D. Carpenter, instrumental, and the Levantha Shedd, vocal, endowed and named by Mr. and Mrs. Carpenter, of Detroit. These memberships, which are limited to one year, are open to student residents of Grand Rapids and vicinity, and are awarded to the most efficient contestants by a committee of judges consisting of the ex-presidents of the society and the donors. Each contestant is required to play or sing a competitive number, named by the committee, and a number chosen by herself, also to pass a moderate test in sight reading. The regular examinations will be held in the St. Cecilia the last Wednesday in May of each year, the competitive number being named a year in advance. The special examination for this year will be held Wednesday morning, October 28, at 10 o'clock. Applicants are requested to send in their names at once to the president or secretary of the club, stating whether they will take the vocal or instrumental test, and naming some teacher or member of the club for reference. The competitive numbers are: For soprano, "Spring Song," op. 20, No. 2, Schubert, English translation; for contralto, "Thou Art the Rest," op. 59, No. 8, Schubert, English translation; instrumental, two movements from Mendelssohn's "Midsummer Night's Dream."

At a meeting of thirty or more persons interested in the musical development of Fitchburg, Mass., recently it was voted to take all the steps necessary for the organization of a body to be known as the Fitchburg Choral Association. The meeting was called to order by Herbert I. Wallace, who spoke of what might be accomplished by such an association in that city, and there were words of interest

and encouragement by Rev. A. W. Littlefield, Rev. F. W. Martini and others. Moritz H. Emery, teacher of the piano, who has for some time past been at work investigating the conditions of local sentiment, spoke of the encouragement he had received. Mr. Emery said he thought the conditions were very propitious for undertaking to establish a well trained chorus, which in the future would be able to give such choral works as have been presented at the Worcester Festival. After an informal talk the following were chosen as a committee to prepare the rules and bylaws of the association: Rev. F. W. Martini, Rev. A. W. Littlefield, George S. Cogswell, Harry F. Allen, Mrs. H. G. Lowe and Miss Mary L. Adams. The committee will report at the next meeting which is to be held in Wallace Hall, September 17.

The outlook for a successful season in the Woman's Musical Club, of Columbus, Ohio, is the most promising in its history. There has never been such widespread interest as at present, the realization of the real object of the club—to develop the musical talent of its members and to stimulate musical culture in Columbus—having awakened teachers and parents to the fact that at no place save this club may their pupils and children receive such stimulus in their pursuit of musical knowledge. This is exactly the province of the organization, and the calendar for the season of twelve recitals promises a fortnightly feast of good things.

The Moline (Ill.) Musical Club is under the direction of Professor Philbrook, of Rock Island. At present there are only eight young men in the club.

Louis V. Saar Has Returned.

LOUIS VICTOR SAAR, the composer, has returned from his European holiday, and by the way it was not all holiday this time. Three publishers in Leipsic have accepted scores by Mr. Saar, and all of them will be out before the New Year. Best of all Mr. Saar has been handsomely paid for his compositions. His success with the German publishers shows what they think of a German composer who is making his home in the United States. The house of C. F. W. Siegel will publish Mr. Saar's Piano Quartet, his Violin Sonata and a complicated score for women's chorus, tenor solo, flute obligato and small orchestra. The New York Liederkreis will present the chorus at one of the concerts this season. Breitkopf & Hartel, in Leipsic, have on the press Mr. Saar's new string quartet and some piano music. The house of Hug & Co., also of Leipsic, will bring out some new male choruses.

Mr. Saar passed four weeks in Leipsic, and after visits to Berlin and Munich he went to the old homestead in Lindau, and there enjoyed himself hugely among relatives and friends. This week Mr. Saar resumed his teaching at his studio, 98 Fifth avenue. His classes in harmony and piano are making a record for the teacher, as well as for the students themselves.

Two Bendheim Pupils.

MISS MACNAMARA and Mr. Olney, two of Max Bendheim's pupils, have been singing with success in upper New York towns, as the subjoined newspaper notices show:

The musicale at the Presbyterian Church was a pleasing event to the large audience present. L. A. Olney's selections were extremely pleasing, his voice showing cultivation in a marked degree, an excellent quality of tone and unusual compass. He is a vocal student of great promise, being a pupil of the celebrated Max Bendheim, of New York City.—Catskill Recorder.

The Recorder joins in showering congratulations upon Miss MacNamara on the triumph she scored last night at St. John's Church on her first appearance since returning from New York. She always had a clear soprano voice, but it has wonderfully developed in power and volume, while retaining all its sweetness. It is not flattery to say that Miss MacNamara possesses one of the finest voices ever heard in Brockville. Her solo number, "O God, Be Merciful," by Bartlett, was a treat. Her enunciation was clear, and the phrasing excellent. There seemed to be behind every tone a reserve force always perceptible in the voice of a finished artist. The universal opinion is that Miss MacNamara's debut was not merely a success, but was a triumph.—Brockville Recorder.

Mrs. Wiest-Anthony in Philadelphia.

MADAME PAPPENHEIM has received word from her pupil, Mrs. Corinne Wiest-Anthony, the talented young artist, that she has returned to Philadelphia from Spring Lake, where she was engaged for the summer months for the sixth season.

Mrs. Anthony will be the soprano soloist at St. Paul's Presbyterian Church this season, besides her synagogue engagement. She will repeat her great success in concert work of last season, and has many engagements booked. Last week she was the soloist at the Estey Organ and Piano Company's recital at Winona.

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